



art director

and studio news

35 CENTS

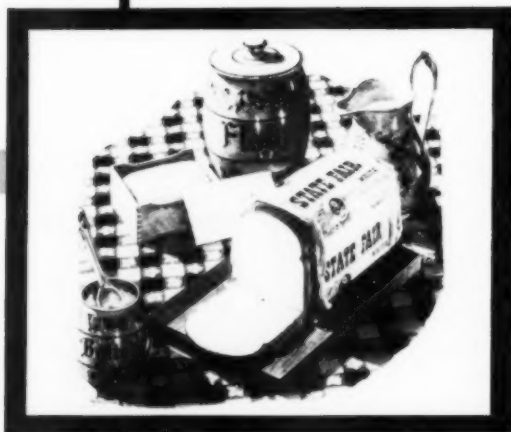
JULY

DETROIT ISSUE



**john mc cormack**, illustrator. His thorough mastery of the scratchboard has vastly increased its popularity and appeal . . . for **mc cormack** knows no limitations in the subjects he can successfully portray in this intricate and attention-holding technique. Whether he's called upon to render a still life, a complete campaign for a national advertiser, or a series of book illustrations . . . he invariably produces work of exceptional quality. One of America's top illustrators, **mc cormack** is associated with **klings studios in chicago**\*—another outstanding illustrator on our staff.

\* **chicago**—601 N. Fairbanks Ct.  
Delaware 7-0400



# PHOTO- LETTERING

216 EAST 45TH STREET  
NEW YORK 17, N.Y.

MU 2-2346

ACEY CYPRES

*Spencerian*

*A bouncier version of a formal letter  
with a great many Variations!*

Insert This  
Showing in  
Catalog for  
Reference

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

## after 5 years available again! The original MISCO split-proof brushes

The World's Finest Red Sable Retouching,  
Opaquing and Water Color Brush  
Each brush HAND SET and especially  
shaped with a NEEDLE POINT. Guar-  
anteed to give perfect satisfaction and long  
life.

WILL NEVER SPLIT or become limp; will  
OUTLAST other make brushes. (The most  
copied brush, but never duplicated).

Size

00	\$ .80 ea.	\$ 9.60 doz.
0	.80 ea.	9.60 doz.
1	.90 ea.	10.80 doz.
2	1.10 ea.	13.20 doz.
3	1.35 ea.	16.20 doz.
4	1.60 ea.	19.20 doz.
5	2.25 ea.	27.00 doz.
6	2.75 ea.	33.00 doz.
7	4.25 ea.	51.00 doz.
8	5.50 ea.	66.00 doz.



The brush with  
the needle point

**M. I. SACHS CO.**

MONTVALE

NEW JERSEY

*Still Life . . . Food Photography*



**TONI FICALORA**

12 East 42nd Street, New York 17, N.Y. MUrray Hill 7-0356

Port Director  
New York  
1.50 a yr  
assumes re  
second-cla



TALENT... PLUS... FACILITIES... PLUS... STAFF... PLUS... MANAGEMENT... EQUALS... RESULTS



PHOTOGRAPHY PLACE INC. 240 EAST 45 STREET NEW YORK 17, N. Y. MURRAY HILL 7-0087

FOR YOUR IMPORTANT ACCOUNTS  
**Photography Place**





# art director / studio news

## OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President;  
William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer.  
NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

### Muscles...and what to do with them

If you've watched young boys grow up you've noticed their little boy stage, when they watch with awe the older boys on the ball field...and bide their time. A few years later, when you walk into the boy's room unannounced you find him with his sleeves rolled up, making muscles in the mirror. He's growing up. He's proud too; he's got muscles though he isn't quite sure what to do with them. Then, almost before you know it, you see him on the ball field, making base hits, firing the ball all the way in from the outfield. He's self assured and growing up fast.

June 7, 1954, the National Society of Art Directors took a look in the mirror at its annual meeting. And all in one night it recognized its own strength and took steps to put it to good use.

The Society added three new clubs and several hundred members during the year, is entertaining membership applications from several other clubs. But the growth is more than numerical. The present 20 member Art Director Clubs represent Canada, the Northeast states, the South, the Midwest, and the West Coast. The NSAD now represents 2500 ADs from coast to coast. This is strength. How is it being used?

To establish and enforce ethical practices in the profession: With the Society of Illustrators and the Artists Guild, the New York Club has supported a Joint Ethics Committee. Other cities are following suit. The NSAD, to give the opinion of the JEC weight in court, to prove it represents a large proportion of the entire profession, is conducting a survey to determine the value of artwork purchased under JEC regulations with respect to total art volume.

To encourage and guide the development of new art talent: The Educational committee works with the federal officials in Washington, with allied professional groups such as the 4A's, and with the secondary schools and colleges.

To emphasize the art director's *(Continued on page 55)*

Publisher: Don Barron • Editor: Edward Gottschall

Designer: Ken Saco • Ass't. Editor: Dorothy Chapple

Advertising: Morton Bryer • Circulation: Mildred Brown

ASSOCIATE EDITORS: Atlanta, Harold Torgeson; Baltimore, DeWitt Baltans; Boston, Thomas Baker; Chicago, Len Rubenstein; Cincinnati, Edgar Steinau; Cleveland, Parker J. Heck; Detroit, Robert Hungerford; Kansas City, Joe D. Crandall; Los Angeles, Thor Hauge; Milwaukee, Ray Dennis; Minneapolis, Robert B. Connolly; Montreal, Colin McMichael; Nashville, James Patterson; New York, Wm. R. Morrison; Philadelphia, W. Frederic Clark; Rochester, Fayette Harned; San Francisco, Frederick J. Herschleb; Seattle, James E. Pack; Toronto, Eric Heathcote; Washington, D. C., Robert B. Konikow.

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THE FINEST MEDIUMS OF THEIR KIND IN THE WORLD!

## **CRAF-TONE - YOU WIN!**

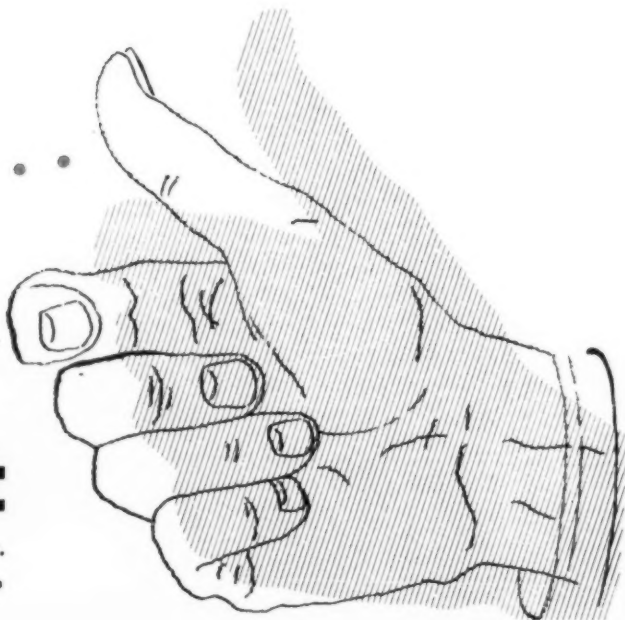
The lightning-fast way to use Ben-day! 248 individual patterns! Processed on adhesive-backed, thin gauge, matt-finish acetate for better, cleaner NON-GLARE reproduction. Perfect for quick-shading artwork for newspaper reproduction, direct mail pieces, posters, maps, graphs, technical drawings, silk-screen process work. Standard (black) . . . and reverse patterns (white). Just strip it on . . . burnish it down . . . and you see striking effects in art . . . right at the start! FREE CraF-Tone pattern chart available at your Craftint dealer, or write direct.

## **CRAF-TYPE - YOU WIN!**

Alphabets . . . Numerals . . . Symbols . . . in all popular styles and type sizes! On transparent, self-adhering sheets. Just place . . . burnish down . . . that's all! For smash headlines, for curving type, for every conceivable use and effect. Eliminates expensive typesetting and artwork lettering! Speeds copy preparation . . . saves money for artists, designers, draftsmen, map and chart makers, layout and production men! On matt-finish transparent sheets for better, cleaner, NON-GLARE reproduction! FREE pattern chart at your Craftint dealer, or write direct.

# **Craftint**

THE CRAFTINT MANUFACTURING CO.  
1615 Collamer Ave. • Cleveland 10, Ohio



tax

Don't

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Art Dir

## tax talk

MAXWELL LIVSHIN, CPA

### Don't withhold from government

Rev. Rule No. 158 (1954): 100 percent penalty should be assessed where taxes withheld are turned over to government.

The U. S. Treasury Department has just issued a ruling to the effect that the "100 percent penalty provided in section 2707 (a) of the Internal Revenue Code should be assessed in a case where money withheld from employees as taxes, in lieu of being paid over to the government, was knowingly and intentionally used to pay the operating expenses of a business or for other purposes."

In the matter of Alex D. Haynes (a bankrupt) the taxpayer was one of the organizers, also a stockholder, director, president and manager of a corporation that was kept going by virtue of certain loans from outside sources, but at no time did it have sufficient funds to meet its current obligations. The corporation was insolvent and certain withholding taxes were not paid to the government. The bankrupt taxpayer was one of the officers whose duty it was to collect and pay the taxes to the United States.

Section 2707 (a) provides that the penalty imposed therein shall be "assessed and collected in the same manner as taxes are assessed and collected." Rev. Rule No. 110 (1954): Gifts and bequests.

### Pulitzer type awards tax exempt.

The U. S. Treasury Department has just ruled that a Pulitzer prize award for distinguished editorial writing published in a United States newspaper is an award made in recognition of past achievement or present abilities. In these respects the Pulitzer awards for journalism are distinguishable from the Reichold award made for musical compositions which the Supreme Court of the United States held to be taxable in the case of Robertson vs. United States. There is no discharge of contractual obligation as in the payment of a prize to a winner in a contest; there is no acceptance of contract as between sponsor and contestant, and there is no payment for services rendered. An award made in accordance with the established plan for the award of Pulitzer prizes constitutes a gift within the meaning of Internal Revenue Code, and is not required to be included in the gross income.

# Have you seen these new Vari-Typer Type Styles?



INSTANTLY CHANGEABLE Type  
in all styles and sizes, in one machine.

No. 795

TYPE CAN BE Composed directly on Litho  
Plates, Mimeo Stencils or Offset paste-ups.

No. 690

BOTH LEFT and right margins evened  
automatically in true print-shop fashion.

No. 700

CATALOGS, BOOKLETS, Literature, Forms,  
House Organs, prepared in your own office.

No. 600  
No. 605

FORMS RULING IS AUTOMATIC AT THE PUSH  
OF A BUTTON FOR ANY KIND OF RULED LINE.

No. 800

SPACINGS BETWEEN Lines are variable from  
zero to eighteen points on a calibrated dial.

No. 660  
No. 665

TWO FONTS Are in operation in the machine at  
one time permitting the use of matching italics.

No. 680  
No. 685

EVEN DIRECTORIES can be produced with Vari-Typer  
condensed type faces, affecting tremendous economies.

No. 740

TYPE FACES SHOWN HERE are only a few of the  
hundreds available. Mail the coupon for complete catalog.

No. 650

SEND FOR  
COMPLETE  
CHART OF  
TYPE FACES



RALPH C. COXHEAD CORPORATION  
720 Frelinghuysen Ave., Newark 5, N.J.

Please send Vari-Typer Booklet C-2

NAME.....

COMPANY.....

ADDRESS.....

CITY.....ZONE...STATE.....



**e n t h u s i a s**



priceless  
contagious  
unifying

Everyone at McNamara Brothers: The artists—the art reps—the apprentices—the production people—the business staff—yes, and the gal who handles the phone have one rare quality in common. They have enthusiasm!

It is true that of itself enthusiasm cannot produce a great work of advertising art—nor will it maintain smooth public relations. Yet it is doubtful if either of these things are ever truly achieved without enthusiasm.

It is a big word with a broad meaning. It contains connotations of faith in objectives—interest in challenges—perseverance with stubborn problems—action! It means wanting to do better. It means eager acceptance of competition and an avowed desire to meet it head on.

Most of all, enthusiasm is delightfully infectious. It spreads its way through an entire organization from your topmost illustrator to your greenest apprentice.

In an art studio enthusiasm is second only to talent—and talent is not much good without it.

Our clients recognize these things about us—a tribute to our people for this vital virtue which they freely contribute in their work.

**McNAMARA BROTHERS** of Detroit

3850 Penobscot Building

Woodward 1-9190

*Largest supplier of art to the automotive industry*



presenting ...

two companion faces to a  
type that started a new trend! . .  
Amsterdam's highly successful,  
wide and handsome

## Grotesque

Sizes 8 to 72 point

can now be matched in  
light and medium  
weights by

## Standard Extended

Sizes 6 to 42 point

## Standard Light Extended

Sizes 6 to 42 point

The best designs from  
Europe's leading type foundries  
are brought to you by

**AMSTERDAM CONTINENTAL**  
Types and Graphic Equipment, Inc.



268-276 Fourth Avenue, New York 10, N. Y.

Set in types named and De Roos Roman and Italic

FOR BETTER RECEPTION .....

TV ART by **Edstan** 40 WEST 57 ST.  
PLAZA 7-1820

## business briefs

The trend is steady. Economist's guesses, as reported in these columns for the past six months, have been that the recession or inventory readjustment would run its course by about mid-year or shortly thereafter. The upturn, not in sight now, has been predicted for late '54 or early '55.

Steel production, always a good barometer, has levelled off at 70% of capacity and inched upward in April and May. Construction has pulled slightly ahead of 1953. Detroit is only 9% below 1953 production, a smaller drop than was anticipated earlier this year. Farm prices are steady, thanks to a Washington concerned for the November elections.

Printer's Ink reports first quarter ad volume 13 per cent ahead of 1953 with the rate of gain increasing monthly. All media but network radio gained. Outdoor painted display volume hit an all-time high and many magazines are reporting record first quarters. Newspaper lineage for the first four months is slightly behind 1953 due to slow start, but trend has been reversed and latest months show gains over last year.

Where does this leave the artist and art director? Strongest gains are in TV, still rapidly expanding for art and art direction. Though gains in other media are less, there are gains and promise art billings comparable and possibly ahead of last year's.

Discount houses threaten ad volume. Their growth may bring off-brand competition, more lines but less volume in some lines, less advertising by conventional retailers and little advertising by the discount houses. These dangers may be more theoretical than actual. Manufacturers have too much at stake to sit back and watch this happen. One way they and the other retailers will fight the competition from discount houses will be to carry their case to the public, via advertisements. Keep your eye on the discount houses, but don't jump to any conclusions regarding how they will affect advertising, ad art, and you.

# 2 heads are better than 1



... particularly when good art and good photography are combined to effectively sell your product. On the left, **bob spitzer**, director of photography ... to the right, **ed woods**, art director and former agency A. D., both heading their group of highly specialized craftsmen in the field of advertising art and photography. Call them when you have a "tough nut to crack."

**Pictorial Studios, Inc.**  
art • photography

77 W. Canfield, Detroit • Temple 1-3383

to serve you better

NEW LARGER QUARTERS  
IMPROVED FACILITIES  
DETROIT'S FINEST ...

# To Exacting Art Directors

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for *complete reliability*.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 6 E. 46th St., N. Y. 17, MU 7-2172

## Call Tosca For Fast, Fine, Service!

*flexichrome trouble*

*then phone*

**EBOLI**

Creative talent  
plus years of servicing  
top-notch accounts

**FOOD • FIGURE  
INTERIOR • PRODUCTS**

FRANK EBOLI • 114 E. 54 ST. NEW YORK 22  
PLAZA 3-4394

**d**irone

*fashion • illustration • still life*  
215 East 37th Street, New York 17, N. Y.  
contact Walter Redmont • MUrray Hill 7-0696

**P**hotography

Our greatest satisfaction  
is the fine relationship  
we have enjoyed  
serving our many clients

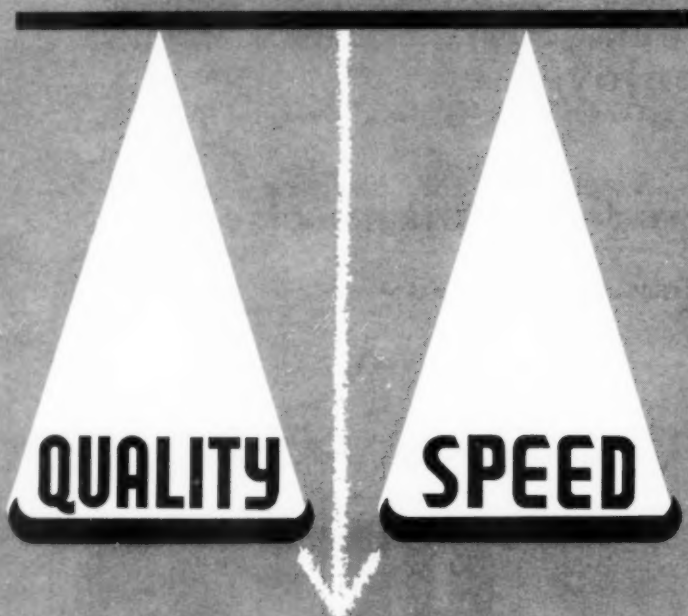


3-263 GENERAL MOTORS BUILDING

DETROIT 2, MICHIGAN

TRINITY 2-6060 2-6061 2-6062

a perfect balance



ORegon 3-0900

*For the difficult job — you want fast and right.*

**CHARLES OFFSET**

37 West 3rd Street • New York 12, N. Y.

color  
black & white

**RETOUCHING**

**Hersh-Mastro Studios Inc.**

2 E. 44th Street, New York, N. Y.

MU 7-4967

**SHIRTS  
WASHED**

and ironed — natural folds — custom starched  
— hand finished photo retouching by

*Jorge D. Mills*

101 WEST 42nd ST. • NEW YORK 36, N. Y.

BRyant 9-9199

## letters

**ObeY that impulse . . .**

I just feel compelled to write and tell you that AD&SN is the greatest thing that's ever happened for the advertising artist.

Joseph Vogt,  
Oshkosh, Wisconsin

(Dear Mr. Vogt . . . we just feel compelled to tell you that readers like you are the greatest thing ever for editors and publishers.)

**TV art pool . . .**

I read your article in the March, 1954 issue on page 38 entitled "Jobs and Salaries" and found it very interesting. This letter will acquaint you with what we have done to answer some of the questions in your article such as "Do you expect an increased demand for television art talent? If so, what kind?" To this question, we feel we have the answer.

I, along with Mr. Groesse and Mr. Cathcart have founded a corporation titled "Production Design" with a vast pool of associates specializing in this field such as designers, illustration, animation, decoration, lighting, special effects, sculpture, modeling, costume design, scenic art, research, color consultant for television estimating. The men who head these various departments are all highly skilled men with years of experience behind them in these lines.

We have a pool of talent, that will far exceed any other groups efforts to solve a problem for television commercial film, industrial or other art work.

We feel this is the answer to your recent article "there are many new job classifications unique to the television field and there is no pool of trained talent to draw from." We can give production design in color, frame by frame; lay out of sets in scale; color design scheme; list of props and decoration; and a complete breakdown through the final estimate. In other words, no matter what it is, the agency knows the cost before it is bid on by producer for the final product under our supervision.

Therefore, you attain finer quality for your selling-advertising on a major scale and finish with the same or substantially lower cost.

Frank Sylos  
Sylos, Cathcart & Groesse  
New York and Hollywood



Proud of our record of reliable service  
in  
**"art circles"** everywhere

ARTIST TABLES  
& EQUIPMENT

ARTSTROKE  
RUBBER CEMENT

WATER COLORS & OILS

ARTSTROKE BRUSHES  
AIRBRUSHES

ILLUSTRATION BOARDS  
& PAPERS

LAYOUT PADS

The NEW  
KARTOTHELLO  
PASTEL PENCILS

LACEY-LUCI  
ART-O-GRAPH

ARTYPE • BOURGES

ZIPATONE • COLOR-AID



**ew's**  
**ARTIST SUPPLY COMPANY**  
6408 WOODWARD AVE DETROIT 2, MICH.

*Everything for the Artist*  
Since 1932

Write for ...

Your copy of our  
latest 144 page catalogue of  
"Everything for the Artist".  
Simply ask for it on your  
company or professional  
letterhead.





## letters

**You CAN'T keep a good man down!**

The first sentence of your editorial (April) is still true. "You CAN'T keep a good man down." Only a short sighted or very frightened art director will try. Since the very life-blood of the industry is the "idea" and the fresh approach, the measure of any successful creative head is the sum total of the number of *good* men he does *not* keep down. This I believe.

William Carlton DeVie  
Hotel Shelton, N. Y.

**Most certainly...**

We are greatly interested in your publication and recognize the progress made with each issue. Most certainly it is the most beneficial publication that the advertising artist has today.

John H. Bach, Art Director  
Don Kemper Co., Dayton, Ohio

**Don't fight the author...**

AD&SN for May carried an informative story on preparing copy for the printer. "Don't Fight The Printer Too Hard." We've had many comments on the story, gist of which was, "A very practical, helpful piece, who wrote it?" Our editorial face is red. The author, whose name we inadvertently omitted, was Kirk Wilkinson, AD at Woman's Day.

**WE'VE MOVED  
TO LARGER  
QUARTERS...**

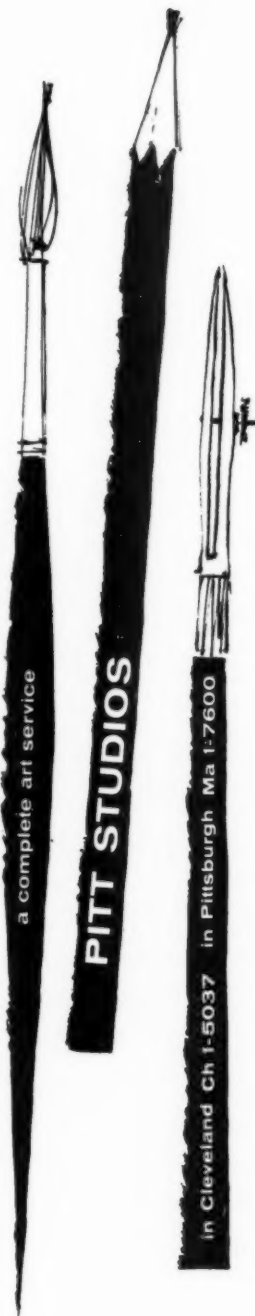
**343 Lexington Ave.**

*h.c. sanford  
associates*  
murray hill 6-2068

**Cover designer**



Thad Brykalski is associate AD at Maxon, Inc., in Detroit. He was formerly AD at Packard Motor Car Company. He has a fine arts degree from Wayne University where, as an instructor, he taught water color painting. He also attended Cranbrook Academy of Art and free-lanced several interior design projects.



# AMAZING NEW!

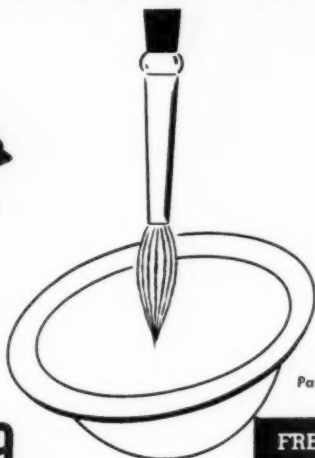


25 "throw-away" cups  
and permanent durable  
tray only

**1.69**

50 "throw-away"  
refills only

**.79**



Patents Pending

**FREE SAMPLES**

# mix-eez

trade-mark

## disposable mixing cups for all paints and inks!

You'll always have a fresh, clean working surface at your fingertips with Mix-eez, the disposable white plastic mixing cup. No more dirty palettes . . . no more messy wash-ups . . . whether you work with watercolors . . . tempera . . . poster colors . . . retouch colors . . . or inks.

When you're through with the color . . . just throw the cup away. Permanent durable plastic tray holds all-purpose mixing cups.

Look for Mix-eez at your local art supply store soon! Free samples available now! Just fill out and mail coupon!

Regush Products Company, 505 5th Avenue, N. Y. 17, N. Y.

YES! I want to end messy wash-ups at once. Please send me my 2 FREE SAMPLES of MIX-EEZ disposable plastic mixing cups at no cost or obligation to me.

Name

Company

Street

City  State

Name of your art supply store

Not good after August 20, 1954

## success



No matter HOW skillful the artist, he can't produce a superior illustration with inferior illustration board.

That's why TOP artists use the BEST materials. That's why thousands and thousands of them use and recommend . . .

**CRESCENT  
ILLUSTRATION  
BOARD**



A MATTER OF

skill

AND

## selection

see your dealer today!

**CHICAGO CARDBOARD COMPANY**

1240 N. HOMAN AVENUE • CHICAGO 51, ILLINOIS

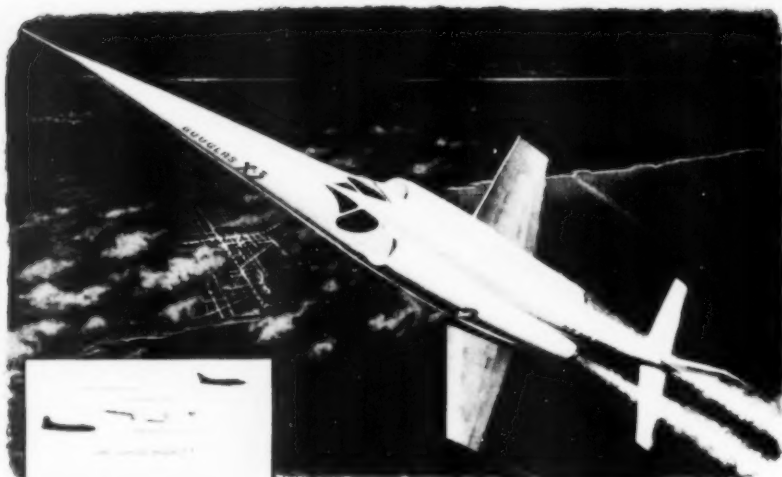
## STOCK PHOTOGRAPHS OF

## GIRLS



## Photo-library INC.

19 East 57 Street N. Y. 2 PL 3-3112



*Jim Trigg*

for exceptional realism in illustration  
...one of the many services  
from layout to art available through  
Roy Germanotta Inc.

**ROY GERMANOTTA INC.**

ELDORADO 5, 7155 - 40 EAST 46TH STREET, NEW YORK

## ART WORK and PHOTOGRAPHY

with the

*Technical Touch*

for your  
**ADVERTISING  
SALES  
SERVICE**  
*publications*

UN. 4-7323

UN. 4-2950

**DOWNS INDUSTRIAL ILLUSTRATORS**  
15906 JAS. COUZENS HWY. DETROIT 38, MICH.

**FREELANCE LIFE**

IS THAT ONE FOR FUN OR FOR FEE?

**DRAWINGS + IDEAS \$250 + UP BY Phil Horsté**

STUDIO: 115 BRIDGEWAY CIRCLE WHITE PLAINS, N.Y.

WH 6-7459

**for hand lettering**  
*designed to suit your ad*  
**dial SAM ORVELL**  
JUDSON 2-2793 · 3 WEST 46

## quotes

### Self-service packages

"The power of punchy, selling copy as a major element in the design of self-service packages must not be underestimated. If the self-service package is to do the work of that Vanishing American—the sales clerk—it must do all the chores formerly expected of a sales clerk. It must be warm, friendly, helpful, understanding, courteous and attractive, but it also must be able to sell itself literally.

Even the most impulsive buyer must know something about the product. If she has been pre-sold by advertising, well and good. But if she hasn't, why take an unnecessary chance? If there is some additional question in her mind, or if a competing package sets up doubt, she has to be sold again—right there at the counter.

Today's shoppers are anxious for and welcome product information. The package which can explain its advantages quickly and briefly has a better chance to sell itself than its competitor who stands silent and uncommunicative and leaves the purchaser in doubt."

George Reiner,  
Package designer, New York

### Be light, be fresh

"A good poster must be a telegram... Chicago art directors seem to have a great facility for creating posters in the French spirit. I no longer have any doubt on this subject. Evidently the hardest part of the job is to convince the client... The artist must, however, have confidence in his client. There are many intelligent ones among them—especially when they agree with us...

American advertising is perhaps too serious, too perfect...

Why redo the same poster because research departments have found that they were successful? The value of the good poster of the future which has not yet been created can certainly not be estimated... How can one expect one's product to appear unique if its advertising makes it look like the brother or sister of competitive products?"

B. Villemot,  
addressing the  
Art Directors Club of Chicago



*Revolutionary new recipe*  
remember **OLD GOLD** treats you right

**SEE THE HAND LETTERING YOU GET  
FOR \$1.00  
A WORD!**

No minimum charges!

All styles...

including scripts!

24 hour service!

Order from our FREE catalog...

by phone... by mail... or ask for a messenger.

No obligation to use our typography service.



**RAPID TYPOGRAPHERS, INC.**

305 East 46th Street, New York 17, N. Y.

**MURRAY HILL 8-2445**

*in Six Naturally Wondertui Flav*

*to inner brush at any pro*

*Releases the full Benet*

MEMBERS  
of  
THE GRAPHIC ARTS

You are invited  
to learn  
the advantages of a  
membership  
in the



217 FARNSWORTH  
Call Mr. Junker at TEmple 1-1250

**x-acto® knives...**



#1 X-ACTO KNIFE—60¢



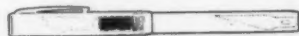
#2 X-ACTO KNIFE—60¢

*essential*

*artists'*



#5 X-ACTO KNIFE—\$1.20



#3 X-ACTO PEN-KNIFE—\$1.00

*tools*

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.



Send for booklet "12 Techniques for Artists..." include 10¢ to cover postage and handling. (illus., 28-page X-acto Catalog—20¢).

48-41 Van Dam St., L. I. C. 1, N. Y.

dept. K7



**FOR SALE**

*Esprit des Corps!*



There's more to good commercial art than paint and brush. It's a good-looking French receptionist . . . a tricky, custom-designed studio that you're proud of . . . it's an 8:30 a.m. breakfast conference . . . it's a red-hot layout team . . . it's wanting to do a better job . . . it's a cup of coffee . . .

*the staff*

Robert A. Thom  
James P. Flatt  
Jack Petz  
Tommy Carmack  
Rita Gauthier  
Karl Huebner  
Keith Eddington  
Charles J. Somerville  
Edward Oleksak  
George M. White  
John A. Davenport  
Edwin S. Atkins  
Lawrence Baranovic  
Charles Schridde  
Greg Corby  
Joseph Maniscalco  
Ferrel E. Daniel



. a congenial client . . .  
a Friday p.m. jam session . . .  
it's a bunch of guys you respect and can live with . . .  
it's being alive and wanting to be a better artist.



*Robert Thom Studio*

1750 BUHL BUILDING, DETROIT 26

# NSAD

## art director / studio news

### NSAD Annual Meeting reveals year of growth in membership and activity

A record number of 37 NSADers, representing most of the 20 member clubs from coast to coast, attended the June 7 annual meeting. They made and listened to reports testifying to a year of membership expansion and increased activity and influence of the Society.

With three new member clubs since last year's meeting and several new clubs being processed for membership, the current membership is approaching the 2500 mark.

NSAD head Wallace Elton reported that he and other national officers had visited most member clubs during the year in an effort to get a clear picture of what each club can contribute to the National group and what it hopes to get by its affiliation.

Secretary-Treasurer Cecil Baumgarten reported a financial position in the black and stronger than last year. Most of his efforts were directed toward communicating with such new and prospective clubs as Seattle, Milwaukee, Washington DC and Miami. Mr. Baumgarten felt that the NSAD is nearing the end of its growing stage and getting ready to work toward its objectives. He also showed the new forms that each club is to use when adding or deleting members or notifying national headquarters and this magazine of changes in address of members. The importance of using this form was stressed by Arthur Hawkins and again by Don Barron, publisher of AD&SN.

Mr. Hawkins reported that a liaison committee representing the NSAD and AD&SN have been meeting regularly and cooperatively and constructively discussing and settling policy and business matters of mutual concern.

Publisher Don Barron gave the group a detailed picture of the business problems of the magazine and explained how the Society and the magazine can continue to work together profitably. He noted that five clubs had earned \$1760 this past year by working closely with the magazine.

Discussing the NSAD nomination Mr. Baumgarten recommended that they be made further in advance of the actual voting to give all clubs more time to get their votes in. This suggestion was approved.

The concern of the 4A's with educational problems and training in secondary schools and colleges was explained by Mr. Elton who pointed out that in the year ahead the NSAD Educational Committee may be able to work in conjunction with the 4A's. Towards this end Guy Fry, chairman of the Educational Committee, explained that questionnaires to compile needed data would be sent to member clubs and it was essential that the clubs cooperate and complete and return the questionnaires promptly. The report on a survey already completed appears in this issue of AD&SN.

The NSAD Speakers Bureau report appeared in the April AD&SN, page 14.



It explains what speakers member clubs require and can supply.

The travelling slide show committee requested that all clubs notify the NSAD of slides available for the national collection.

The Joint Ethics Committee is publishing a booklet describing the aims, formation, function etc. of the JEC as a guide to setting up similar bodies in other cities. Interested parties should write Joint Ethic Committee, P.O. Box 179, Grand Central Station, New York 17, N. Y., for a copy.



#### Pictures for patients

The Art Directors Club of Detroit is bringing color to white hospital walls and making sickrooms more cheerful and homelike by contributing original paintings—the leisure time work of its members—to hospitals in the Detroit area.

The project was launched early in 1949, and later that year the group presented over 50 paintings to the hospitals.

The paintings cover a wide field of subjects—colorful landscapes, sketches of outstanding scenes in faraway cities and places, even lively Mother Goose characters for the nursery.

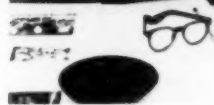
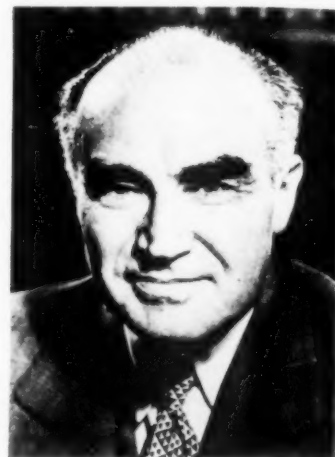
Now, for the fifth year, the Detroit Art Directors continue to make this worthy project their primary objective. Their credo is to promote the general public welfare through charitable activities and thus to create a finer human relationship and better understanding in the field of graphic arts. A noted hospital administrator once said, "People are afraid and depressed by hospitals because the transition between their homes and the hospitals is too great. Your paintings will close that gap, if nothing else, and make hospitals more homelike."

This project has been so successful that art groups in Mesa, California and New York have followed this example. To date over 260 framed paintings have been presented by the Detroit Art Directors' Club to hospitals in the Detroit area.

#### New York presents management awards

Four outstanding business executives received special Medal Awards at the New York Art Directors Awards Luncheon last month. They were Henry Ford II, president of The Ford Motor Company; Henry R. Luce, editor-in-chief of Time Inc. publications; Frank Stanton, president of The Columbia Broadcasting System Inc.; and David Ogilvy, founder and president of Hewitt, Ogilvy, Benson & Mather.

Their awards cited them for their outstanding appreciation and encouragement of good art and design.





**Archer heads NY Club** Julian M. Archer is the new President of the New York Art Directors Club. Mr. Archer, art director at Fuller & Smith & Ross, is Chairman of the 33rd Annual and was a 2nd Vice President last year.

Other officers are: First Vice President, Robert West, V. P. and head AD of Sullivan, Stauffer, Colwell & Bayles; Second Vice President, George Samerjan, designer and painter; Treasurer, Mahlon A. Cline, designer, art director and typographic consultant. Elected to the Executive Committee were Paul R. Lang, Ketterlinus Company, and C. Edward Cerullo, art editor of *Today's Woman*.

Jack Jamison, past president, has been named to the Advisory Board.



**Minneapolis elects Herder** Loren Herder, newly elected President of the Minneapolis Art Directors Club, receives the symbolic paint brush from retiring President Don Allen. Mr. Herder is AD and VP at Knox Reeves Advertising Agency.

First Vice President is Ernest Turner, Campbell Mithun Advertising; second Vice President, Ray Tollefson, Artists, Inc.; Secretary, Bill Olson, Knox Reeves; Treasurer, Edmund Kopietz, Brings Press. National Representative will be Bill Burke, Campbell Mithun and Corresponding Editor is Jay Peterson, Kerker-Peterson & Associates.

### Boston re-elects

The entire slate of present officers of the Boston Art Directors Club was re-elected for the second term:

Jacques Dunlany, John Donnelly and Sons, President; Thomas Baker, Baker Studios, Vice President; Herbert Dye, Dye Studios, Secretary; Richard Johnson, Sutherland-Abbott Adv., Treasurer; Stephen O'Leary, McCann Erickson, and Vincent Ostrand, Fannell Studios, to the Advisory Board.



### Chicago fetes Boulton

For the first time a Chicagoan has been named the nation's outstanding art director. Frederick W. Boulton, Director of Creative Services, J. Walter Thompson, Chicago, was voted this honor by the members of the National Society of Art Directors. Cecil Baumgarten, Green-Brodie AD and Secretary-Treasurer of the NSAD, is shown presenting him The Golden T-Square, while Chicago Art Directors Club President, John Breunig, looks on.

The format of the program was similar to that of "This Is Your Life." The History of Boulton was presented with humorous drawings of him at various phases of his career.

### 1 for the money, 2 for the show

Knowing that editorial space in AD&SN depends on ad space sold, Detroit sent out three snappy mailers to help enlarge their show issue (this one).

No squares, these guys, they designed a "you'll be crazy-mad (with appropriate drawings) at yourself if you don't have an ad in... July..." We got a kick out of the "1 for the money, 2 for the show" one. Design showed a starter firing the gun—and a can-can gam.

### Washington elects

New officers of the Art Directors Club of Metropolitan Washington are as follows: President, Jack McLeod, Lanman Art Services; Vice Presidents, Jack Hirose, Art Designers Studio, and Ken

Brown, Progressive Composition Co.; Secretary, Joe Montgomery, Capital Airlines; Treasurer, William Sholar, Sholar Services.

The Washington Club has recently been admitted to the National Society of Art Directors.

## chapter clips

**Atlanta:** New members are Joe Travis Dye, artist; Edward L. Dover, Jr., artist at Bearden-Thompson-Frankel; David A. Cunningham, Jr., Binders Gift & Frame; Morris Krinsky, Binders Gift & Frame; Sidney Y. Snelson, artist, Snelson Art Studio (Knoxville, Tenn.); Harry Herzog, artist.

**Los Angeles:** Allen Lazarof, free-lance artist, is a new member of the club.

**New York:** Last month an exhibit of the development of a book from idea to the completed volume presented "The Outdoor Picture Cookbook" by Bob Jones. It shows his unique combination of writing, drawing and photography in the book.

The first original Mona Lisa was shown at the club and the owner, Christian Slagle, told the fantastic history of this masterpiece, of which there are two—one is in the Louvre.

**Montreal:** 16 new members have been accepted this year. They are Brian Chapman, Gazette Printing Co. Ltd.; W. A. Donaldson; Richard Hansen, Rapid Grip and Batten; Ted Harris; Georges Huel, E. Therien and Fils Ltée.; Roy Hewetson, MacDonald Studios—Meco Ltd.; Denis Lalonde, Bomac Montreal Ltd.; Vivateur Lapierre, Ronalds Advertising Agency; Raymond Latour, Gazette Printing Co. Ltd.; Sidney Massari, Bomac Montreal Ltd.; Eric Poulson, Bell Telephone Co. of Canada; Lawrence W. Powe, Bomac Montreal Ltd.; Robert C. Thomson, Meco Ltd.; G. P. Waldston, Meco Ltd.; Mervin Yellin, Harold F. Stanfield Ltd.

**San Francisco:** Will Burtin spoke at the June 18 meeting.

Recent additions to the club are Warren A. Clark, The Dobeckmun Co.; Robert E. Duden, Kaiser Aluminum & Chemical Sales Inc.; Robert E. Angell, Richard N. Meltzer Adv., Inc.; Brooks L. Bloomer, The Fresno Bee; Bruce J. Comer, Bee Engraving Co.; Gene Tepper, Gig Gonella, Recorder-Sunset Press; Allison Clark, Allison B. Clark Adv.



## Business meets the arts

An exhibition and seminar were presented to members of the Young Presidents' Organization on June 2 in New York. Designed to show how fine art can be integrated into the life of an American office, the show was on display in the offices of The Federated Brokerage Group. Twenty outstanding young American artists' and sculptors' work was exhibited.

The seminar, "What Art and Design Can Do for Business," featured Walter Dorwin Teague as keynote speaker. In his talk on the industrial designer in business, he said that design is simply planning applied to the products and properties of business. "Its aim is to build public acceptance and good-will through product improvement and consequently the sales appeal of products."

Burton Cummings, Director of the American Federation of Arts, spoke on the correlation of "the artist, the art conscious public and the dollar conscious business man."

Robert A. Weaver Jr., President of The Bettinger Corporation, advocated a dynamic art-in-business program.

Using the graphic arts in business was the subject of a talk by L. W. Frohlich, President of L. W. Frohlich & Co. Inc.

Jimmy Ernst, artist and instructor at Brooklyn College, and Michael Lenson, art instructor at Rutgers University, concluded the seminar.



**Commonplace idea** Unrestrained and unliteral treatment of a familiar security idea is a product of Marce Mayhew's art direction (Calkins & Holden) and Tony Pappas' photography. This is one of the Prudential series of simple, imaginative ads.

## 2nd class rules relaxed

The post office is interpreting second-class regulations more leniently than previously. Several advertisers have gotten away with talking ads, plastic coated paper and acetate overlays.

Tide magazine looked into the situation and found that there are two yardsticks to follow when advertising in the paid papers:

The post office regards second-class publications as informational and educational. Thus such innovations as noted above are not likely to be considered so if used more than once.

If the publisher decides that plastic-treated or aluminum bonded to paper is paper, then the Post office probably won't object. But the ad must keep its claims to the "fact" that it's paper too.

This new relaxation has helped publishers to save money in mailing and it also allows more flexibility in the kind of ads they can accept.



**Naughty nude is back again** Mlle Scandale, the campaign breaker of the French Scandale girdle, appears daily in Women's Wear. This first season campaign has opened up 1,000 store accounts and produced more than a million lines of cooperative advertising. Tru Balance Corsets introduced the product into this country last season.

The Rockmore Company is the agency; Tom Morrow is the illustrator; Bernard Goldberg is AD.

## J. A. Lannon

James A. Lannon, art director and account executive of Roberts & Reimers, died last month in a New York hospital.

He had previously been art director on the American Tobacco account with Foote, Cone & Belding and Buchanan & Co. He was also with McCall's as AD.

Before joining Roberts & Reimers, Mr. Lannon was a partner in the art service studio, Lannon, Roman & Thompson.

## Gallery for young painters

A group of young painters have pooled their efforts to open The Loft Gallery, 302 E. 45 Street, New York. No single movement is represented, but a wide range of young contemporary painting is covered. Choice of paintings to hang, prices and sale of the works is up to the exhibiting artist. Operating expenses of the gallery are at a minimum and there are no problems of percentages or arbitrary evaluations.



**AIGA honors Bradley, Tschichold** The American Institute of Graphic

Arts has presented its medal for contributions in the graphic arts to Will Bradley and Jan Tschichold.

Mr. Bradley's citation named him as responsible for "great contributions to American typographic design and illustration, original and creative printing at the Wayside Press, for his genius in redesign in the American magazine field, and for his influence on the work of America's most prominent graphic artists of the past fifty years."

Jan Tschichold, presently in Switzerland, was cited for his research and experimentation in new typographic forms, his books and documentations begun in 1928, his contributions to book and type design, and for his influence on an entire generation of young graphic artists. He will receive his medal in conjunction with an exhibition of his work in this country next fall.

Shown above are Walter Dorwin Teague, who made the presentation; Will Bradley; August Heckscher, chief editorial writer for the Herald Tribune who spoke of the work of the medalists; and Dr. M. F. Agha, president of AIGA.

## Phillips heads Ad club

The Advertising Club of New York elected George A. Phillips president. Mr.



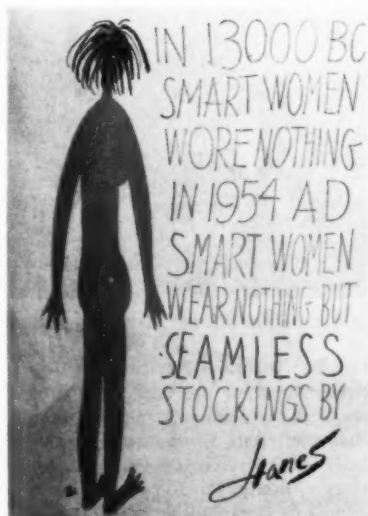
now after this. Thanks to her Remington Electric typewriter.

*And her wonder - electric! For  
 We write - happy today's sweet  
 moments of happy past - are made  
 only beautiful words, at a 100  
 one, with a 1000 after and so  
 on - to the Sea.*

**Remington Electric**

Model No. 10

theme of Remington Rand series. Photographer Coffin, depicts the girl who works in her recreational hours, thus taking the prospective customer away from the product and away from the point-of-use. Roger Heins is the Remington-Rand AD.



Earhart luggage shades are shown against a red brick background. Copy is kept to a minimum. Art Director, Daniel & Charles, is Irene Charles and photographer is Richard Litwin.

Penthouse Gallery has available for rent or purchase their Christmas supply of stock backgrounds and props for photographers. The line consists of Victorian sleds, stockings, trees, ornaments, tandem bikes, etc. Penthouse is at 15 W. 55 St., New York 19.

The American is more of a glibly smiling, friendly person who is more outgoing and informal in his behavior. His average income here is in the good neighborhood between five to ten dollars a week.

His wife said that if the business is successful, she will then come to Singapore with her husband and children. They are now staying with the American woman who brought them over from the United States. She also discussed to me that she would like to open a garment store. I said that she would be doing business through the local companies, the owner of the manufacturing factory.

She wanted to know what the overhead was in the garment industry. They said the American woman owned one of the clothing factories.

Later, I had dinner with two guests from Hong Kong. They had been over there and were thinking about their migration to and business in the city near Singapore and Hong Kong. They said that Singapore was a strategic position in the Southern region. They discussed their own life and how it was a selling area, and market of their goods.

My informant said that the American woman

Tobias Moss, advertising manager of A. I. Friedman, Inc., has been appointed consultant to the Center for the Graphic Industries and Publishing at New York University's Division of General Education.

Mr. Moss is chairman of publications for the American Institute of Graphic Arts and a member of the Type Directors Club, the New York Art Directors Club, and the Society of Typographic Arts.

Reserve Leads is the title of the first of a series of graphic exhibitions to be held under the auspices of PhotoLibrary, Inc., 19 East 57th Street, New York City.

Photo-Library Inc. maintains an active collection of photographs representing 700 professional photographers in this country and in 35 countries abroad.

Theme of the Fourth Aspen Design Conference was Planning: The Basis of Design. Conference was held June 23-29 in Aspen, Colorado.

Programs and speakers were: How can we better understand man's needs and aspirations? — Dr. Robert O. Carlson, Russell Lynes, Burns W. Roper; How can we make fuller use of our human and other resources? — Laurence P. Lessing, Harlan Logan, Dr. Albert E. Parr; How can we improve communications with our fellow man? — Dr. A. Garrard MacLeod, Tom Parmelee, Robert Sawdek; What is the purpose and function of design? — Dr. John E. Burchard, Burle Marx, Dr. Laurence Schmeckebier; Is planning incompatible with a free society? — Edgardo Contini, Alex Fekula, Richard Neutra.



**James D. H. Buckham**, art director at Hazard Advertising since 1946, died last month at the age of 37. He had been Treasurer of the New York Art Directors Club last year and was recently elected Secretary for 1954-55.

Mr. Buckham was born in Toronto in 1916. He served in the Royal Canadian Navy during World War II making training films and screening motion pictures for the Intelligence Service. He came to the United States after the war and studied at Pratt Institute. He has had 21 years experience in the advertising field.

Buckham's work is represented in the 28th, 29th and 31st AD Club Annuals. He has received several AIGA awards.



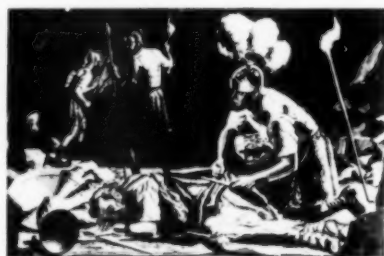
**Rebus layouts** Ronson's new series of four-color ads appear in Life, New Yorker and other publications. The rebus layout has been used by Onofrio Paccione, William Weintraub AD, to present an assortment of merchandise catalogue-fashion. Hans Namuth did the photography.

### Snyder ADs new Time mag

Jerome Snyder is acting art director of the new sports magazine to be published weekly by Time Inc. beginning next month. The Time-size magazine, as yet unnamed, will cover all fields of sports and will have a circulation guaranteed at 450,000.

Mr. Snyder will buy spots, illustrations, lots of b & w and color photography; specialists will be used as articles call for a specific technique.

Spectacle will be a weekly feature section with color photography. Another regular section, Sport in Art, will show color reproductions of fine arts with a sports theme.



**Ten Commandments depicted** Paintings by Dave Mink, Chicago artist,

picturing the Ten Commandments as kept instead of broken, as they are usually presented, will be used to illustrate a new printing of the King James Version of the Bible. Mink did extensive research into costumes and landscapes of that day. The theme "Thou shalt not kill" is shown above with David cutting away a portion of Saul's clothes to let him know that he could have killed him, but would not.

Paintings were executed under the direction of Melbourne I. Feltman, Consolidated Book Publishers Inc., and Willard G. Smythe, Consolidated's art director.

Paintings are on exhibit in the gallery of Kling Studios, Chicago.

### Jeryl Johnson wins again

The Jinx Faulkenberg Award has been presented to Jeryl Johnson of the Conover Career Girls Studios. Miss Johnson was also the winner of the Art Directors Club Model of the Year Award.

This is the first of what will be an annual event sponsored by Jinx Faulkenberg. Six models with the highest earning capacity for the past year were submitted as candidates. Voting was done by secret ballot by the models listed with the agency.



**How big is a buck?** Seemed like a simple idea to illustrate that a dollar is smaller than it was in 1929, but that it buys more electricity (client: America's Electric Light and Power Companies). But Ayer artist Bill Bird and art buyer Betty Allen found so many various sizes of dollar bills that not even the Bureau of Engraving in Washington could help. They used the official sizes without the trim and shrinkage allowances.



**SOI exhibits kid art** The 7th Annual Future Generation Art Directors Exhibition took on a circus theme at the Society of Illustrators Club this spring. Speaker's committee chairman, Bert Littman spiced the victuals with humorist William Stanley Sims. Johnny Jarvis played the accordion and Carl Burger made the clown backdrop on stage. Exhibition committee chairman Tom Quinn started the 3-ring entertainment with Tom Corbett's Space Cadets, Dick Mackay's animal imitations and Roy Doty's "live" adventure of Danny Dee (see photo).

THE SMART COOL LOOK FOR WARM WEATHER:



**A touch of Gauguin** Letters were painted with aniline dyes and airbrushed to subdue colors. They were cut out and applied over carbro print. Colors suggest those used by Gauguin in his tropical paintings. Paul Kennedy, Hirshon-Garfield Inc., was art director. Jon Abbott Studios did the photography. Client is Leather Industries of America.

Wake up! Look Dreamy! in new *Sleeping Beauty Colors*  
that awaken on your skin!



**Full range of colors** Sleeping beauty, enwrapped in Beautiful Bryans' hose, is the creation of Erwin Blumenfeld, photographer. He has shown the entire color range of hose offered this season by B. Bryans. Helen Bertull, Abbott Kimball AD, put the ad into final mechanical form.

#### New travel service for photographers

Pictorial Travel Service has been opened by Victor De Palma and Gene Holz at 45 Grand Street, Mount Vernon, N. Y. The Service arranges tours in any country which will be of special interest to professional photographers and artists.

#### St. Louis will hold SPPA Exposition

The 6th Annual Exposition of Screen Process Printing will be held in St. Louis October 30—November 2, 1954 in the Jefferson Hotel. Theme of the Meet is "Showboat of Color." William Fraser is chairman of the convention committee.

(Continued on page 63)

layout

design

lettering

mechanicals

Lewis Associates

104 EAST 40th STREET • NEW YORK 16, N. Y.

Murray Hill 9-7952 • 3 • 4

## production bulletin

*New techniques promise sharper detail, better tone control  
in gravure, and long-run 300-line screen color lithography*

**Rotofilm for gravure:** A new light-sensitive material which promises to simplify gravure printing, allow reproductions of high quality, and reduce color printing costs has been developed by the Du Pont Photo Products Department, with the assistance of Alco Gravure, a division of Publication Corporation, New York City.

The new material, known as Du Pont Rotofilm, is presensitized to eliminate the time and space-consuming sensitizing operation previously needed for other gravure resist material, at the printing plant.

Prior to the introduction of Rotofilm, gravure resist had to be exposed for several minutes to high-intensity, heat-generating carbon lamps. Rotofilm, however, may be exposed within a matter of seconds to incandescent light.

After the exposed Rotofilm is processed in a manner similar to that for ordinary photographic film, it may be used immediately, or stored for a considerable period of time. Any number of identical copies can be made photographically from a master set of positives and mailed inexpensively in paper-board tubes, after development. Conventional gravure resist material has poor keeping properties. Thus, to make duplicate cylinders, it previously has been necessary to ship the heavy, fragile glassplate positives, from which the resist then is made at another shop, Rotofilm, therefore, offers a decided advantage to publications which have editions printed on presses located throughout the country.

The use of Rotofilm, according to Du Pont technicians, allows better reproduction quality than does the commonly used carbon tissue resist, in that sharper detail and improved tonal values can be attained. Although the initial cost of the Du Pont film is greater than of carbon tissue, Rotofilm permits the usual number of glass-plate positive to be cut in half, allowing a substantial savings in the cost of gravure color.

Rotofilm replaces a similar but less versatile product introduced by Du Pont about four years ago.

**The Lithure plate:** A four-page insert of six- and eight-color maps appearing in the May 17 issue of Time, marked the first use by The Weekly News-magazine of the revolutionary Lithure offset printing plate developed by Time Inc.'s Springdale, Conn. research laboratory.

Time Production Manager Bert Chapman said that the insert, depicting the colonial empires of the world, is especially unusual in respect to the number of colors used. In addition to yellow, red, blue and black, which are normal in commercial color printing, brown, blue-green, green and gray appear in Time's map insert, printed with the use of the bi-metallic plate.

Another noteworthy feature is the amount of intricate, minute detail, such as a great number of relatively tiny islands, represented on these maps, detail which might well be lost in letterpress printing. This detail was made possible through the use of a 200-line screen; the normal multi-color screen in letterpress printing is 110-133 lines.

The Lithure plate, which today is considered one of the best in the industry in terms of both quality and durability, was introduced in 1949 by Time Inc.'s Springdale laboratory. Before the development of this plate, offset printing was limited in long-run work because ordinary plates have a maximum press run of only 100,000 to 150,000 impressions.

The Lithure plate, which has an intaglio copper image surfaced with chromium, has been used to give as many as 14 million impressions. It can take halftone impressions made with an unusually fine screen—as much as 300 lines to the inch instead of the 150 possible with conventional offset plates—which enables an offset printer to compete with letterpress in quality work. The plate today is being used by 115 lithographic firms including most of the largest companies.

**Strong paper.** Tufwhite is Riegels new paper said to have unusual strength and a smooth printing surface. Comes in 24 x 36 and 22½ x 28½ in six weights each.

**Klingspor types:** Klingspor Foundry of Offenbach am Main, Germany, is now represented by an office in Morristown, N. J. The sales office will make available new supplies of many typefaces popular in pre-war days and several new designs popular in Europe.

Klingspor foundry is best known for faces designed by Rudolf Koch, Walter Tiemann and Victor Hammer. Some of the faces offered are Kabel, Eve, Tiemann, Narcissus, Orpheus, American Uncial, Steel Folkwang, Kumlein, Ornata, Variante, and Salto.



**Troyer Zodions:** Now available from American Type Founders are three new ornamental cuts: Troyer Zodions, based on the signs of the Zodiac, in two sizes, 36 and 48 point; Typecast Antiques in four different assortments; and Adstyle Figures fonted in 12 and 18 points with both regular and reverse design.

Specimen sheets may be obtained from ATF, 200 Elmora Avenue, Elizabeth B, N. J.

**Outdoor color improved:** A new pigment, Sunbonded Day-Glo, has been developed by Switzer Brothers Inc., Cleveland. The new screen color is said to have double the lightfastness of other silk screen products of the company. It is designed especially for 24-sheet posters, banners, p. o. p. pieces, etc. and is available in six colors. It is claimed to show no loss of color after 30 days display out of doors in summer sunlight and in average light lasts longer.



The award-winning brochure for Detroit's 6th annual show was designed by Alan P. Donahue, a graduate of the University of Michigan design department and a graduate student at Cranbrook Academy of Art.

He employed a fresh, direct technique of solving the problem by taking the basic material of the AD (i.e. his layout paper), using the folds as space dividers and its inherent transparent property to achieve an underlay effect for the first fold. The result is an appropriate, easy-to-read broadside.



*a Detroit experiment in*

## art school-AD cooperation

by C. F. Korten, Art Director, Kenyon & Eckhardt

The validity of an AD education committee is based on the idea that a certain amount of good can be achieved by developing a reciprocal relationship between the art schools and the professional art directors. We should not presume a need for a closer relationship, but should attempt to determine if that need exists.

### Don't get too close

It is immediately understandable that too close a relationship between the academic training and professional needs can have a deteriorating effect on the schools, subsequently funneling mediocre talent material into the profession. We want to maintain and encourage in the schools an objective, critical, academic aloofness with programs directed toward the anticipated future requirements of the profession—a profession whose status is constantly being re-defined.

### Develop "visual strategy"

The evolution of the art director from a "businessman with a knack for drawing" to the role of visual strategist whose potential is only now being tested by the major agencies and industries is a recent

one. It is in defining and encouraging this trend that our real contribution lies, and on this level we boldly claim a need for closer relationship with the schools. It is imperative that we know and understand where we are going.

Virtually nothing has been done in this field. AD's will occasionally accept an invitation to talk before a group of senior design students, answering any questions the neophyte might have. Certain AD groups have attempted to set up a board of review, making themselves available for evaluating the curricula of art schools within their region. They have, understandably, been denied official status. Too conciliatory a consideration on our part will not only antagonize the school—but worse than that, it reflects in us a lack of awareness of our own needs. I feel there is little we can tell the school about teaching art. We can, however, work together toward understanding the visual phenomena with which we both find ourselves involved.

### School-AD program

On a very small, initially experimental scale, the Detroit Art Directors Club has worked out a school-AD program designed to bring the school and the

professional AD together. We invited the schools to take over the problem of designing the announcement brochure for the Detroit AD annual exhibition. This was set up as a competition among the advanced design students. We offered three cash awards and five honorable mention awards, giving the winner the opportunity to direct his own entry through art and mechanical production. The only physical limitations imposed were those necessary to keep the brochure within reasonable production requirements. In this manner we hoped to encourage as fresh an interpretation of the design problem as possible.

The student and faculty cooperation was excellent. The program is now instituted on an annual basis with several of the schools including this competition as a regular part of their curricula. The award-winning students and their instructors are guests at the annual awards dinner. The student competition is hung along with the regular AD exhibition. This program brings the school and the AD group together on a mature basis. It allows each school to evaluate its training program with other competing schools, and it gives the student an entry into the professional world. It is a small step but in a mutually good direction.





## sixth annual exhibition Detroit

The Art Directors Club of Detroit presented its Sixth Annual Advertising Art Exhibition from April 28th through May 30th in the Art Institute Print Galleries.

More than 800 entries were received from Detroit and Michigan Agencies, from which 153 were selected to hang. The Jury of Awards which included Donald B. Gooch, University of Michigan (Ann Arbor); James G. Sherman, McCann Erickson (Chicago); passed out 41 honors—17 first awards, 15 honorable mentions and 9 first awards for design of complete unit.

In display treatment this years exhibition offers a new look. For some time the Club has realized the need for module backgrounds and props which would give flexibility in arrangement and a saving in effort and budget by it's re-use for future shows.

*Harley Melzian,  
Exhibition Chairman.*

### Third annual awards dinner

Highlighting the Exhibition's opening was the Third Awards Dinner at the Statler Hotel's ballroom. A capacity crowd of 550 artists, suppliers and clients hosted by A. D. members heard Wallace W. Elton, President of the National Society of Art Directors, speak on "The Art Director and The Challenge of the Future." Several T.V. commercials which emphasized naturalism and low pressure selling were shown.

By popular request, Bud Guest again emcee'd the two-hour program which included the presentation by C. F. Korten of honors to awards winners in the Student Brochure Contest.

Color slides of the award winning art were shown on a screen as the agencies, artists and clients accepted their A. D. medals.

*Bill Connelly,  
Awards Dinner Chairman.*



4)



on Detroit



2)



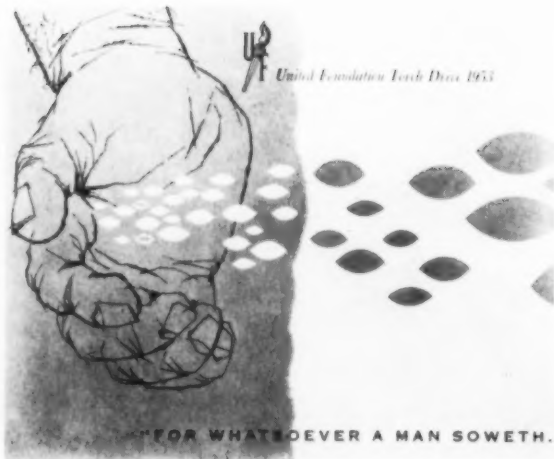
3)



1)

### First Awards, Design of Complete Unit

- 1) Art Directors: Mack Stanley,  
Thad Brykalski  
Agency: Maxon, Inc.  
Advertiser: Packard Motor Car Co.
- 2) Art Director: John Carmichael  
Agency: Grant Advertising, Inc.  
Advertiser: Dodge Div., Chrysler Corp.  
(Also honorable mention,  
Humorous Illustration)  
Artist: McNamara Studios
- 3) Art Director: John Moment  
Agency: Campbell-Ewald Co.  
Advertiser: Radio Station WJR
- 4) Art Director: Eugene F. Duffy  
Agency: Ceco Publishing Co.  
Advertiser: Chevrolet Motor Car  
(Also First Award, Editorial  
Photography)  
Photographer: Robert Smallman



5)



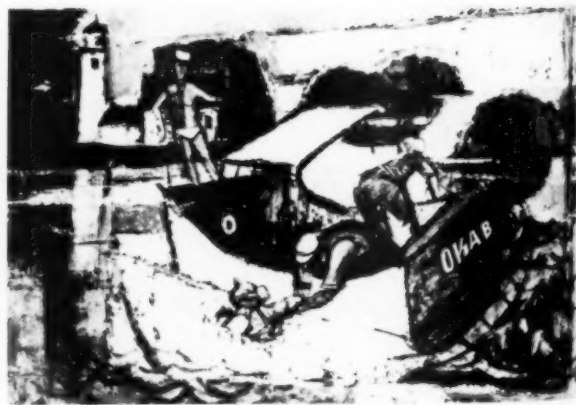
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7)



10)



11)

Jump  
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selling

12)



NEW FORD CLUB COUPE



KENYON and ECKHARDT Inc.

WILLIAM JOHNSON  
JAMES TRUMBO  
GLENN SMITH  
CAMPBELL-EWALD CO.

7)

8)

9)

- 5) Art Directors: James Trumbo,  
Glenn Smith  
Agency: Campbell-Ewald Co.  
Advertiser: United Foundation
- 6) Art Director: William Johnson  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Mercury Div.,  
Ford Motor Co.
- 7) Art Director: John A. Caron  
Agency: Chrysler Corp.  
Advertiser: Chrysler Corp.
- 8) Art Director: C. F. Korten  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Lincoln Div.,  
Ford Motor Co.
- 9) Art Director: C. F. Korten  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Kenyon & Eckhardt,  
Inc.

Jump from  
showman  
to salesman  
with these  
power-packed  
selling helps

For the advertiser who wants to get the most out of his advertising campaign, there is no better way than to use the power-packed selling helps of the new Lincoln Div. of the Ford Motor Co. These selling helps are designed to help you sell your Lincoln Div. cars and accessories in the most effective way possible. They include a complete set of sales literature, a complete set of sales aids, and a complete set of sales training materials. All of these selling helps are designed to help you sell your Lincoln Div. cars and accessories in the most effective way possible. They include a complete set of sales literature, a complete set of sales aids, and a complete set of sales training materials. All of these selling helps are designed to help you sell your Lincoln Div. cars and accessories in the most effective way possible.



12)

#### First Awards, Art

- 10) Black and White photography  
Photographer: Paul Radkai  
Art Directors: A. B. Scott,  
D. K. Hume  
Agency: Campbell-Ewald Co.  
Advertiser: Champion Paper &  
Fibre Co.
- 11) Editorial painting  
Artist: Bill Moss  
Art Director: Arthur T. Lougee  
Agency: Ford Publications  
Advertiser: Lincoln Div.,  
Ford Motor Co.
- 12) Humorous Illustration  
Artist: Pat Churchill  
Art Director: William Johnson  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Mercury Div.,  
Ford Motor Co.



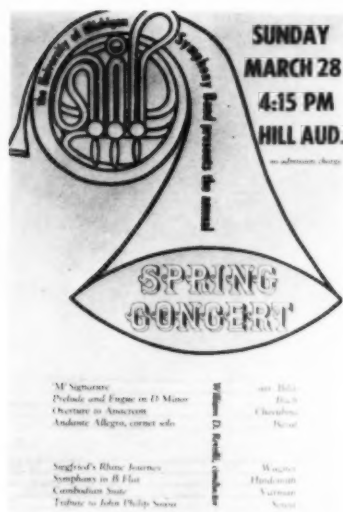
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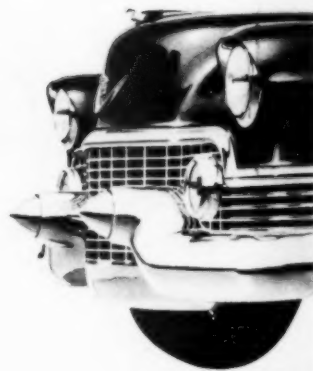
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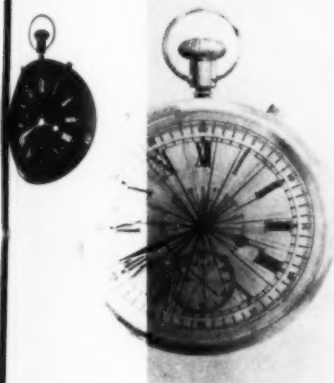


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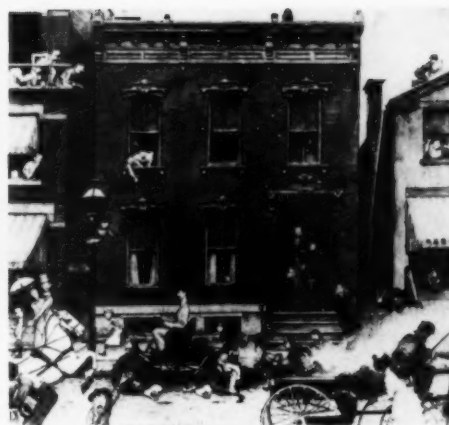




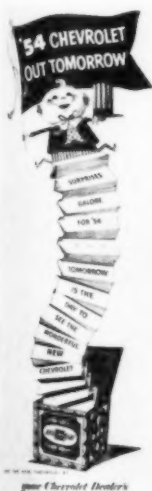
15)



16)



17)



20)

# LIVE A CAREFREE LIFE WITH TROUBLE-FREE PLASTICS!

Here's how new plastics are integrated in 1000 uses to give you  
practical products that mean more fun and a lot less work!



23)

13) Magazine color painting  
Artist: Stan Galli  
Art Director: Halsey Davidson  
Agency: Campbell-Ewald Co.  
Advertiser: Chevrolet Motor Division

14) Magazine color photography  
Photographer: John Rawlings  
Art Director: Alger B. Scott  
Agency: Campbell-Ewald Co.  
Advertiser: Burroughs Corp.

15) Direct mail, b&w drawing  
Artists: Erwin Schrode and  
Robert Boston  
Art Director: Robert Andrus  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Ford Motor Co.

16) Direct mail, color photography  
Photographer: Cle Clark  
Art Director: C. F. Korten  
Agency: Kenyon & Eckhardt, Inc.  
Advertiser: Lincoln Div.,  
Ford Motor Co.

17) Direct mail, color painting  
Artist: Norman Rockwell  
Art Director: Ralph Breeding  
Agency: J. Walter Thompson Co.  
Advertiser: Ford Motor Co.

18) 24-sheet poster  
Artist: Richard Kozlow  
Art Director: Richard Kozlow  
Agency: Luckhoff & Wayburn, Inc.  
Advertiser: Twin Pines Farm Dairy

19) Poster  
Artist: Franklyn York  
Art Director: Robert Ferguson  
Agency: Univ. of Michigan,  
Publications  
Advertiser: Univ. of Michigan

20) Newspaper drawing  
Artists: Bill Tara, Jim Real  
Art Director: James Hastings  
Agency: Campbell-Ewald Co.  
Advertiser: Chevrolet Motor Car

21) Trade magazine, photography  
Photographer: Cle Clark  
Art Director: Alger B. Scott  
Agency: Campbell-Ewald Co.  
Advertiser: Champion Paper &  
Fibre Co.

22) Product Illustration painting  
Artist: Ross Cousins  
Art Director: Armin Seiffert  
Agency: MacManus, John & Adams,  
Inc.  
Advertiser: Cadillac Motor Car

23) Product illustration, photography  
Photographer: Herbert Matter  
Art Director: Jeane V. Bice  
Agency: MacManus, John & Adams,  
Inc.  
Advertiser: Dow Chemical Co.

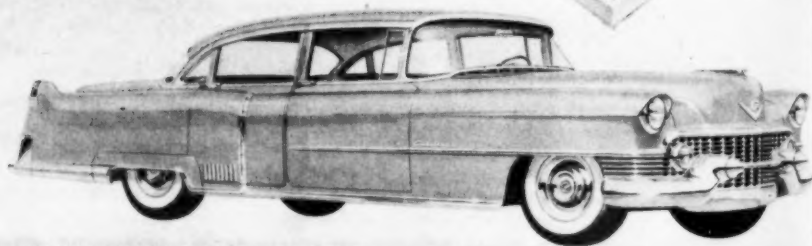
# case history

styling leadership sets t



Never, to our knowledge, has a make so captured the hearts of America's women motorists so quickly—or so completely—as has the 1954 Cadillac. And little wonder! For here, in this single motoring creation, is everything a lady could ever hope to find in an automobile—breathtaking beauty, magnificent luxury, brilliant performance and unswerving prestige. If you haven't as yet seen and driven the 1954 Cadillac, we suggest you visit your Cadillac dealer soon. You'll find that—in every way—this is the “year of years” for the “year of cars.”

*Given designed by Jacques Fall, especially for the Cadillac Series 60 Special.*



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

*Cadillac*

**Client:** Cadillac Motor Car  
Division of General Motors  
**Agency:** MacManus, John  
& Adams, Inc.

ship sets the theme



**Problem:** Cadillac's special magazine series, appearing in the top women's magazines, required re-vamping to fit the new 1954 model. It would, according to agency and client alike, have to retain the elements of quality and beauty which it had incorporated in the past, yet be new and fresh. It would have to have special appeal to the feminine audience. It would also have to carry out the yearly advertising theme of styling leadership. And, if possible, the advertising theme should have merchandising possibilities.

**Solution:** Campaign idea, suggested by Account Man Chuck Adams and executed by Art Director Jack Frost, featured gowns created expressly for Cadillac by the world's leading dress designers. Each was designed in the color and mood of a particular Cadillac body style. Full-color photography of the gowns was used as a background for the different models. Car and copy were set in "cut-in" panels to give the presentation drama and interest. The designers selected were Jacques Fath, Hattie Carnegie and Christian Dior. Each was sent a picture of the model to be shown, the color of the car to be used, and the time of year the advertisement would appear. Within the limitations of this information, they were given complete freedom to create gowns

that reflected the character of the automobile and would serve as an appropriate background for the advertisement. The designers' sketches were given final approval by Art Buyer Armin Seiffert and Earl Fields, Cadillac's Ad Manager. Finished layout was then made by Jack Frost and sent with the gown to Frances McGlaughlin in New York for photography. The series is appearing during 1954 in Vogue, Harper's Bazaar and House Beautiful.

**Results:** This series has become one of the most widely discussed of the current automotive advertising year. Response from readers has been enthusiastic and dealers have been high in their praise of the campaign. It proved a perfect vehicle for telling the story of Cadillac's styling leadership and for gaining interest among feminine readers. The gowns themselves have been used at automobile shows throughout the country in association with the cars for which they were designed, and have proven themselves successful attention-getters. Several well-known stores are now bidding for the services of these gowns for use in their windows, with, of course, the usual Cadillac credits. Cadillac is so delighted with the campaign that they are considering its continuation next year.

### Post-war trends

When the 1955 car announcements take place this fall, it will be the tenth announcement for most manufacturers since the end of World War II and the consequent resumption of auto production. Likewise, it will be at least the tenth opportunity for clients, ad agencies, art directors, art studios and photographers to produce major improvement and advancements in their work, to say nothing of the thousands of opportunities that occur throughout the car year.

In surveying the changes in the first nine of these years, the re-evaluation of photography represents the most significant major step. Behind this change we have seen social and economic changes that include a Korean war, a change in administration, and a probable "tightening up" of the consumer's

pocket book. We have seen engineering and styling changes in our product as well as greatly increased production. We have also seen more money spent for auto advertising than ever before. We have seen advertising agencies assume a significant new role—that of creating direct mail and sales promotion material as an agency function. The Direct Mail Advertising Association Newsletter of April 1, 1954, reports figures indicating an increase of over 260% in the use of direct mail for all advertising between 1947 and 1953 alone. Thus many art directors in many phases of advertising have had to become specialists in a new and growing field with many problems and challenges unlike those found in space advertising.

### New client attitudes

Whatever the media, we have found very few new client attitudes or new

nine  
years  
in  
the  
driver's  
seat



a)

b)

by Douglas P. Mackintosh, Art Director, Kenyon & Eckhardt

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agency philosophies to steer the art director in his methods of expressing an idea. He has experimented with layout, typography, art and, of course, made strides in photography. It is the feeling of several leading art directors in Detroit that the standards of art buying, in many cases, have fallen below the level of previous years and that this represents a keen problem in today's art direction.

There are many varied opinions and probably as many valid reasons why photography has become a popular medium in all phases of automotive advertising. It is obviously faster than artwork, and certainly provides more opportunity to experiment and to produce a variety of solutions to a single problem than any other popular medium. These factors of time and flexibility make it possible in many cases for layout and finished art to work interchangeably,

so that the making of a visual message becomes an active and creative process until the very end of the job.

Many art directors believe that another reason for the advancement of photography lies in the fact that automotive styling in recent years has produced a subject better adapted to photographic treatment than any art methods yet developed.

#### More experiments

We consulted Cle Clark, one of Detroit's busiest car photographers, who believes that new experimental attitudes in layout, particularly in the field of fashion and later, other products, gave rise to the current popularity of photography. In turn, these experiments influenced young AD's who have entered the business since the war with a repertoire of photographic education in their background. Mr. Clark believes further,

that photographers themselves, prodded by new challenges have been forced to speed up and improve their own efforts and consequently extended photography far beyond its old boundaries. He feels that technical progress in this medium since the war, while considerable, is not a major factor in its current widespread use.

Bill Johnson of Kenyon and Eckhardt in Detroit feels that a trend toward solid and direct representation in advertising has brought about much use of photography. Halsey Davidson of Campbell-Ewald agrees when he says "The realism of photographers is a 'natural' when automobile competition calls for 'hard sell'."

#### Follow the leader

Others feel that photography in a large measure has become a case of "follow the leader," and that any art



b)



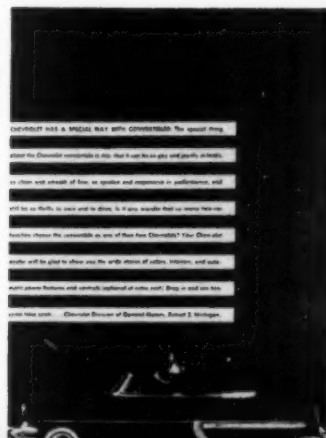
c)

a) Lincoln 1954

b) Fisher Body 1954

c) Ford 1954

d) Chevrolet 1954



d)



### Subjective treatment

Artwork as a principle medium in automotive advertising is, as always, in strong current use and many automotive problems can be solved in no other way.

Walt LaDriere, of LaDriere Studios, sees in the future, much work which combines both the medium of photography and artwork in various ways, using both to their advantages. New Center Studios are equipped for both large-scale car photography and large-scale artwork.

If our trend is to be toward improvement, it seems that the AD must take further advantage of his own driver's seat. This may be true of other products and other cities as well. No visual message, nor any of the tools used to express it are better than the taste, judgment and effort of the art director responsible.



FOR MORE INFORMATION:  
CALL 1-800-4-A-MER-CY

g)

*g) Mercury 1946 and 1954*



Even a 1984-85 will impress much of the beauty of the new 1984 PLYMOUTH, but to appreciate all the value built into this fine car, you must drive it. Your Plymouth dealer will be happy to arrange your demonstration...just call or visit him today.



e)



The New Law, in Case, is That The King Is

[illegible]

f)

# Detroit's cover contest

Detroit ADs, for the second successive year, held a cover design contest to select a cover for the "Detroit" issue of AD&SN.

Thad Brykalski's winning design appears on the cover of this issue. Other designs singled out by judges Arthur T. Lougee (Ford Publications) and Ted Luderowski (Professor of Design at Cranbrook) are shown here with judges comments.

James Dunne (McNamara Brothers) "Wonderful use of the bull-pen concept incorporated into design."

Richard Kozlow (Canfield Associates) "Exceptional design elements."

Thad Brykalski (Maxon, Inc.) "Interesting use of a specific Detroit building as identification."

Don Hume "Integrated use of exhibition design to put across cover."



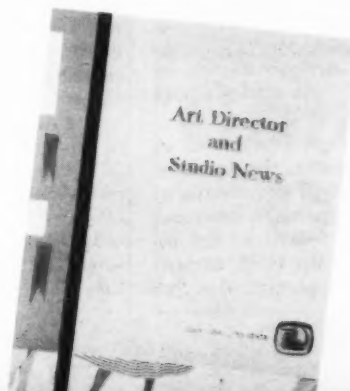
James Dunne



Richard Kozlow



Thad Brykalski



Don Hume

# the customer who is always right



illustration by Harry Borgman

## Artist and merchant

He is a paradox—a dual personality, combining the unlikely union of artist and merchant. He is the man in the middle tugged against by two naturally contrary forces. Confident in his beliefs and with infinite patience he fits the square pegs labeled “commercial” into the round holes marked “art”. And though from either aspect he often seems wrong; he is right—irrevocably right because he makes it work. He is an art director.

Through the years his efforts to increase the quality and effectiveness of art have been challenged by disdainful advertisers, certain their objectives could be secured with cheese-cake, over-sized headings and price marks set in Cooper Black. In spite of these repressing bromides, the art director has, for the most part, been able to exert his influence in overcoming these pompous edicts. Indeed the strength of this influence has become more apparent with the passing of each successive decade.

To gratify the hungry demands of an ever-increasing commerce, the art director developed the field of advertising art which has since grown to enormous proportions. In the process he has become many things to the artist: advisor, critic, patron and paymaster. Most im-

portant of all the art director is the sole connecting link between the abstract world of art and the precise world of commerce.

Here, in Detroit, automotive production has grown from merely big business to America's most fabulous industry. Take the tremendous quantities of printed matter that are used annually by the industry, add to that, the complications that inevitably occur because all new car models are introduced at approximately the same time of year—and you get a general idea of the amount of aspirin that is consumed locally. The art director, confronted with the problem of producing comprehensive programs and under the pressure of time restrictions, relies largely upon the art studio for the bulk of his art requirements.

For this reason, the art director has, in a certain sense, become the victim of his own creation. Just as he has encouraged the use of art in advertising, the increased demand for it has made him quite dependent upon his sources of supply. Generally, the artists working in Detroit studios are about as industrious and as willing a group as you can find anywhere in the country, because working together, they do manage to get the job done. But, it is my belief, that the revolutionary changes that have

taken place in the automotive industry entitles the art director to more than he is getting from the art studio. The advertising agency for which he works has kept up to the pace established by its clients. The art studio, on the other hand, remains relatively unchanged and indeed continues to operate today in much the same manner as it did fifteen or even twenty years ago. In that respect you might say that the advertising art business has grown large but it has not grown up.

## Be affirmative

There is an understandable reason why the art studio embraces what might best be described as a negative attitude. They are restrained by fear—a constant uncertainty sown during the great depression, nurtured during the big war and cultivated by the smaller one. It is a business that is sensitive to union strikes, client economy drives, account shifts, and new mediums. Now it is an obvious fact that most businesses are, one way or another, affected by these identical conditions. Nevertheless, the art studio continues to act as if it alone were the target of these economic pressures and that all other businesses enjoy an immunity to them. That is why you get the impression that the art studio prefers to remain outside the circle of

ysright

by Jack McNamara

advertiser and advertising agency.

It is this spirit of extreme cautiousness that has deterred the art studio from stepping up to the responsibilities that manifestly belong to it. It is this same timidity that makes the art studio behave in a most independent manner, if you think of it in the broadest concept. Consider, then, the ultimate handicap that is placed on the art director who has made himself dependent upon the art studio and knows that it is not entirely reciprocal.

Only in a very narrow way does the art studio express its dependency. Sure, it solicits work—sometimes begs for it—it works over time and generally manages to deliver the job when it is required. But it exposes its immaturity and its independence when it becomes guilty, as it occasionally does, of: using sales representatives who are not qualified by virtue of experience, education or disposition to receive and transmit instructions on an art assignment—accepting work which it knows in advance cannot be finished on time to meet the art director's schedule—deliberately bidding low on a job with the intention of getting the client to renegotiate at a later date—having a less capable artist pinch-hit on an assignment that was specifically designated to go to a more competent man—permit-

ting work to be executed without careful and proper studio art direction—guessing at the sales price—generally allowing mediocrity to pose in the respected mantle of quality.

#### The AD expects . . .

No doubt all art directors have at one time or another been the victims of one or all of these crudities, and there are many more. Can you blame them then if they accuse the art studio of irresponsibility?

Naturally everyone desires professional respect but we all know that it is not freely given—it must be earned. And the art studio can earn it, not simply by refraining from the occasional deceptions mentioned above but by adopting a positive, progressive and responsible attitude; by wanting to be a thoroughly integrated part of the advertising business instead of being merely an appendage to it.

The art director is certainly entitled to expect that the art studio can provide him with: responsible, capable studio representation—interested studio art direction—an art staff that is alert, versatile, willing to work and large enough to meet deadline requirements on comprehensive assignments—practical art studio programs that are designed to encourage and develop fresh new talent with new treatments, new modes of expression—production facilities that will assure accuracy and promptness of delivery—estimating and billing procedures that are characteristic of most precise businesses. These methods are all very obvious and commonplace; but they are not specifically practiced by the art studio.




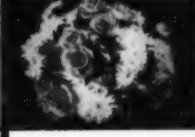







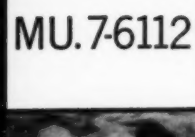
#### Let's be business-like

Until they are put into effect, the art studio will remain in its present stage of arrested development and cannot be regarded by the art director as fulfilling its natural destiny. However, should these methods become standard practice, the art studio is then on the high road to explore all the possibilities to which it will be exposed. With the free use of imagination and enterprise the art studio might then take its place along side of, and as an integrated force, with the advertising agency in serving the needs of the advertiser.

It should be made quite clear that I know of no art studio that has attained this high estate. But I think that we owe the effort to do so to our friends who created our business, who continue to feed it, and who help us find satisfaction in it—the art director. THE CUSTOMER WHO IS ALWAYS RIGHT.

The most beautiful

## Stock Color Photos you've ever seen!

	
	<b>Animals Children City Views</b>
<b>Farming Florals Girls</b>	
	
<b>Historical Human Interest Landscapes</b>	
	
<b>Paintings (Religious and Non-Religious) Sports</b>	
	

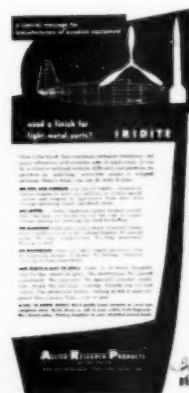
MU. 7-6112

# Camera Clix

19 WEST 44th STREET, NEW YORK, N. Y.

Award winners (there were double awards in two categories) are shown here.

if this man  
were free to speak...

[illegible] THE MCGRAW-HILL COMPANIES

used a finish for  
light metal parts? **INCHIT**

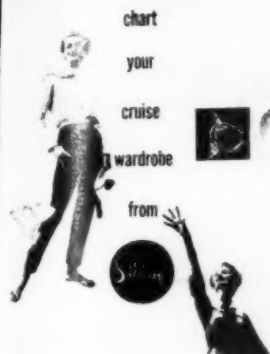
[illegible]**ALLIED RESEARCH PRODUCTS**

White Dresses

The Saks Fifth Avenue







5)



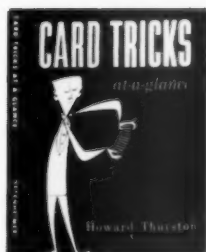
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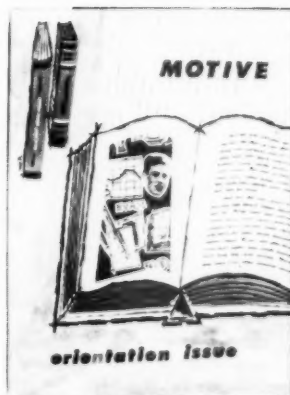
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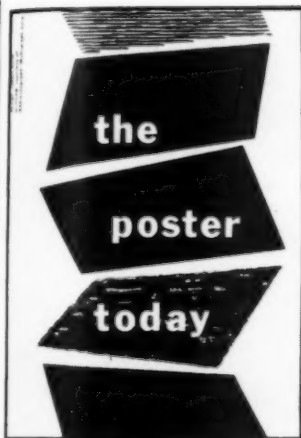
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12)



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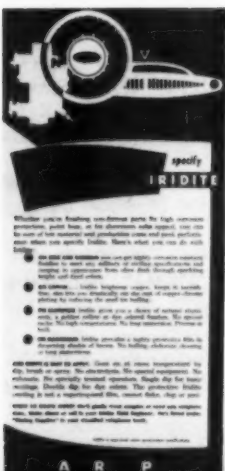
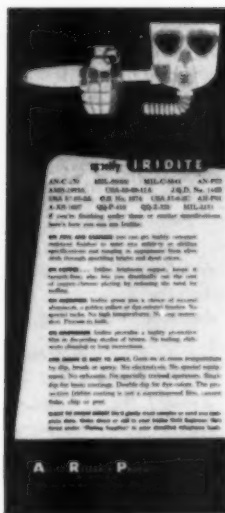
8)

# Design of Complete Unit

- 1) Magazine or Trade Periodical Ads  
Art Director: Harry Zepp  
Agency: Van Sant, Dugdale & Co.  
Advertiser: Glenn L. Martin Co.
- 2) Magazine or Trade Periodical Ads  
Art Director: Thomas Parlette  
Artist: Robert Lapham  
Agency: Emery Advertising  
Advertiser: Allied Research Products
- 3) Newspaper Ads  
Art Director: Jay Winston  
Artist: Hazel Croner  
Advertiser: Schleisner Co.
- 4) Booklets, Direct Mail  
Art Directors: William Schneider, LaRue Schneider  
Artist: William Schneider  
Advertiser: Pemco Corp.
- 5) Poster Art  
Art Director: Jay Winston  
Artist: Hazel Croner  
Advertiser: Schleisner Co.
- 6) Poster Art  
Art Director: Robert Wirth  
Artist: Robert Wirth  
Advertiser: Baltimore Museum of Art
- 7) Point of Sale & Display  
Art: Royal Dadmun & Assoc.  
Advertiser: SKF Industries Inc.
- 8) Advertising & Pictorial Art Magazine or Trade Advertising  
Art Director: R. E. Jenkins  
Artist: Robert Lapham  
Agency: Van Sant, Dugdale & Co.
- 9) Newspaper Advertising Art  
Art Director: Jay Winston  
Artist: Hazel Croner  
Advertiser: Schleisner Co.
- 10) Booklet, Direct Mail, Magazine, House Organ Art  
Art Director: Robert Wirth  
Artist: Robert Wirth  
Advertiser: Sharp & Dohme
- 11) Poster Art  
Art Director: Morris Needle  
Artist: Henry Schulze  
Agency: Joseph Katz  
Advertiser: Radio Station WITH
- 12) Point-of-Sale & Display  
Art Director: Gordon Lowenberg  
Art: Lionhill Studios  
Publisher: Ottenheimer
- 13) Magazine Covers  
Art Director: Robert Ortmyer  
Artist: Robert Wirth  
Publication: Motive Magazine

## case history:

### industrial advertising



**Problem:** Portray advertiser, Allied Research Products Inc., as a young, aggressive organization and address each advertisement in the series to a specific manufacturing group. Use an art approach with an unusual illustrative theme to secure greater eye appeal and distinguish the series from ads using conventional industrial ad illustrations.

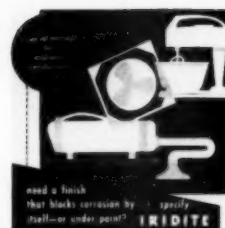
**Solution:** AD Thomas Parlette, Emery Advertising Corp., explains the approach used as follows:

"We decided to illustrate the end-use of the product rather than the product itself because the nature of the product, a chemical, did not lend itself to illustration. Artwork, rather than photography, was chosen to represent the manufacturing groups addressed because of the obvious impracticalities of studio photography.

"The stark appearance of the black and white photogram technique, combined with bold use of the second color in abstract shapes has, we feel, accomplished our aims. Inquiries have increased over those produced by the previous campaign. Although inquiries are but one yardstick of performance, their increased volume does indicate greater reader interest in this campaign.

"Each advertisement in this series runs in any of the five standard second colors. Thus, the disposition of type matter with relation to color had to be carefully planned for maximum visibility regardless of the second color."

Artist was Robert Lapham.



need a finish that blocks corrosion by specifying IRIDITE

You can solve any problem of rust corrosion by specifying IRIDITE. It's the only product that blocks corrosion by forming a protective film on the surface of the metal.

**IRIDITE** is a highly effective corrosion inhibitor. It is used in a wide variety of applications. It is used in the following applications:

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# Education Survey Report

BY GUY FRY, CHAIRMAN

The findings of the recently completed survey by the National Society of Art Directors of the art educational facilities available in the United States should prove of interest to prospective students, teachers, school managers, employers and those of the nation's art directors whose individual statements provided the answers to this important fact-finding project.

The findings are pretty much what any thinking art director would have guessed them to be. They point up the blind spots in the education of the art graduate who is about to offer his service to industry. They say, in most cases, that the art student comes from the country's schools ill-prepared to cope with the realistic challenges of industry. But they go further and point out where the weakness lies and recommend what action could be taken by the nation's schools to correct those weaknesses, thereby bridging the gap between training and its application. The importance of those findings can best be gauged when one realizes that they constitute the considered opinions of not just a few individuals but of the country's practising art directors from Quebec to Florida and from New York to the West Coast.

## Positive action needed

It is the first concerted attempt made by the eventual employer of the graduate artist to find ways of improving national standards of art education. With the results of the survey in our hands the work has only just begun; it now becomes necessary to translate the findings into a comprehensive program of recommendations for the country's educators and prospective art students. Plans for positive action on the part of industry must be developed on the basis of some thoroughly sound directives by our members. Articles covering in detail the recommendations brought out in the survey must be prepared for release not only to schools but to those students in secondary education who are asking the question, "Should I study art as a career and if so when do I start and where?"

The information must be designed to find its way to any one whose business has the slightest bearing on the production of art for commerce. The produc-

tion of such information in the form of articles and booklets will, of course, contain much more data than is to be found in the list compiled from the answers to the survey. It must be remembered that, like any survey, the findings listed as being the opinion of as many art directors as indicated by the numeral following the statement are factual but may be further qualified by additional information which can only be brought out in an expanded article. Letters which came from some of the members whose reputation and position in industry entitles them to a broader platform than could be provided by any survey will be discussed in later articles.

## Preferred schools

A glance at the results of the survey will indicate the directions to be taken in making this information conclusive:

### 1. What professional art schools are today producing graduates capable of service to you?

Art Center School of Los Angeles	83
Pratt Institute	65
Chouinard	30
Cooper Union	8
Parsons	7
Minneapolis School of Art	7
Art Students League of New York	6
Museum School of Philadelphia	6
Famous Illustrators Course	6
American Academy, Chicago	6
College of Arts and Crafts, Oakland, Calif.	6
The Burney School, Seattle	6
Chicago Institute of Technology	6
Los Angeles School of Art & Design	6
Chicago Art Institute	5
Academy of Fine Arts, Chicago	5

Schools receiving less than 5 votes not listed.

### 2. What, in your opinion, is lacking in the training of students of art schools offering courses in advertising and editorial art?

Knowledge of agency requirements and ability to translate training to practical problems (75)

Emphasis on production problems such as proportioning of art, paste-up, knowledge of printing limitations (44)

Practice in use of commercial methods such as air-brush, color separation overlays, etc. (23)

(Continued on page 52)

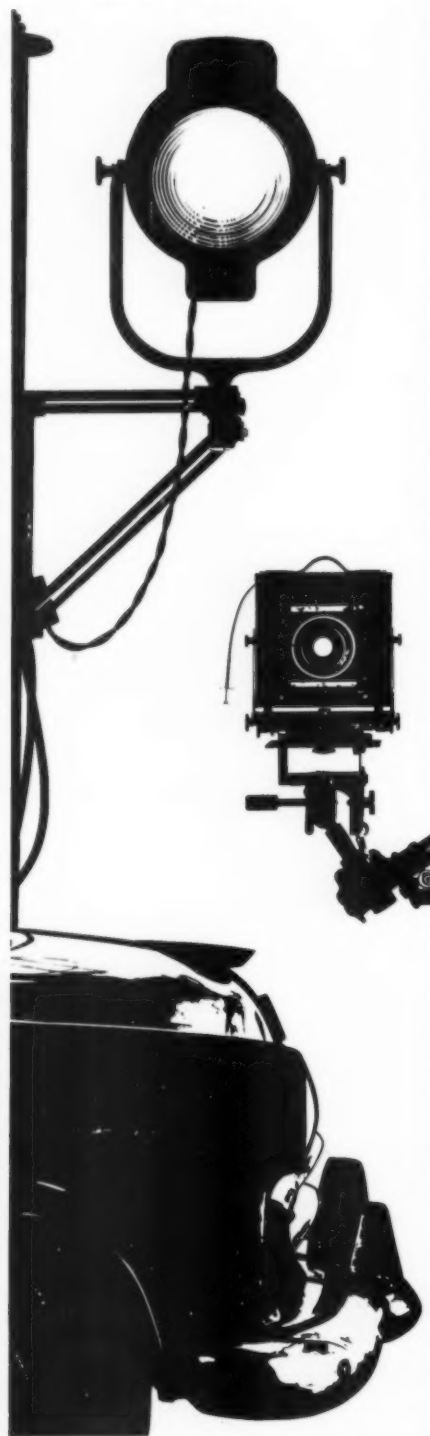


NORSE  
EAST OR SOUTH  
IT'S  
CANFIELD  
*associates*  
FOR ADVERTISING ART  
40 WEST BETHUNE  
DETROIT  
TRINITY 4-3630



## new center photographic inc.

2857 EAST GRAND BOULEVARD  
DETROIT 2, MICHIGAN  
TRINITY 1-0250



## AD 1964



*NSAD head tells Detroit ADs to be self-policing, help attract young talent to profession, encourage a national system for working with art schools, and to develop a specific club personality*

by Wallace Elton

Where will the art director be 10 years from now? How about the businesses that keep him busy? What can the art director do about keeping business good, and vice versa?

It's time to take a look ahead. Let's say only ten years ahead, because most of us have a reasonable chance of being around that long. And also because we had better change some of our habits during the next ten years or by 1964 it will be too late.

Thirty-three years ago, when the New York Art Directors Club first published a national commercial art and layout review, art directors began to put themselves on permanent record as a force in this business of mass communication. Since then the New York club has taken annual note of what's being done with pictures and design in printed media... and recently in television.

That's fine, but we'll never drive as far as 1964 if we keep both eyes always on the rear view mirror.

Many other clubs, Detroit among them, have benefited from and improved upon the original New York model. It's a healthy, forward-moving development.

Now we have a National Society of Art Directors with a membership of 20 individual clubs. Milwaukee and Washington have been admitted this year and there is reason to believe other cities will join within a year. Total individual membership is well over 2,000 men and women.

This is the framework of a potentially powerful organization. Right now it's a good rugged skeleton. Every member receives the national magazine that speaks for the Society. Every member is welcome at the national headquarters, which are maintained thru the courtesy of the New York club.

But every individual member today

has an obligation that outweighs these presently incidental benefits. Here's why.

Most of us are commercial art directors or users or producers of the graphic arts. Most of us are in a business that depends directly or indirectly upon the force of advertising. We must influence people—whether we produce printed blotters, magazines, engravings, TV shows or advertisements. We are on display.

### We are on display

Our business is as public as the Town Crier. Because it is our job to influence people, our work is necessarily out there in front where it can be kicked in the rear end as readily as slapped on the back.

Never forget that we produce things for public consumption, seldom for the specialized and highly refined tastes of museum or gallery habitués.

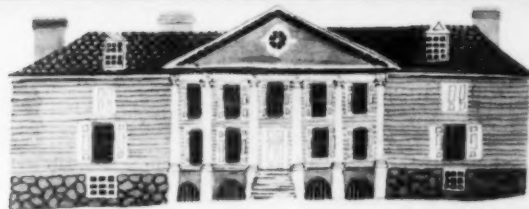
The nature of our business not only puts us out in front of people; it requires us to act like leaders if we are to succeed in influencing those people. Unfortunately, there are signs that we have not been doing enough successful leading nor enough favorable influencing.

There are loud grumbles about objectionable advertising, bad taste in TV programs, sensationalism in the press and wastefulness of promotional funds. It doesn't help us any, either, to have the Department of Justice investigating advertising as a possible violator of the anti-trust laws.

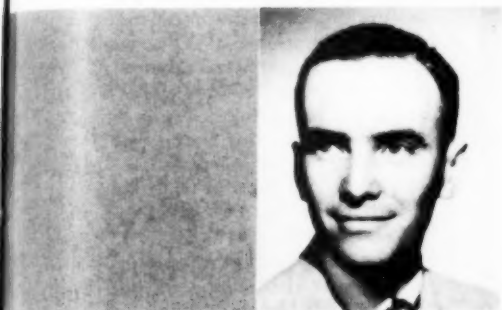
Our tree tops are always full of idle crows ready to scream that all the eggs in the nest ought to be busted because one of them has an odd smell. Maybe it's easier to get rid of the bad eggs than to shoot the crows.

(Continued on page 50)





## Upcoming artist



*everett rose*

Just three years ago Everett C. Rose graduated the Maryland Institute Art School as a prize winner in the advertising design department.

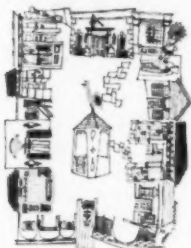
He was born in Brockton, Mass., in 1927, where he attended primary and secondary schools.

He exhibited in jury shows at the Peale Museum in 1950, won a prize with a water color in a Life In Baltimore Show and is represented in several local private collections and in other exhibitions.

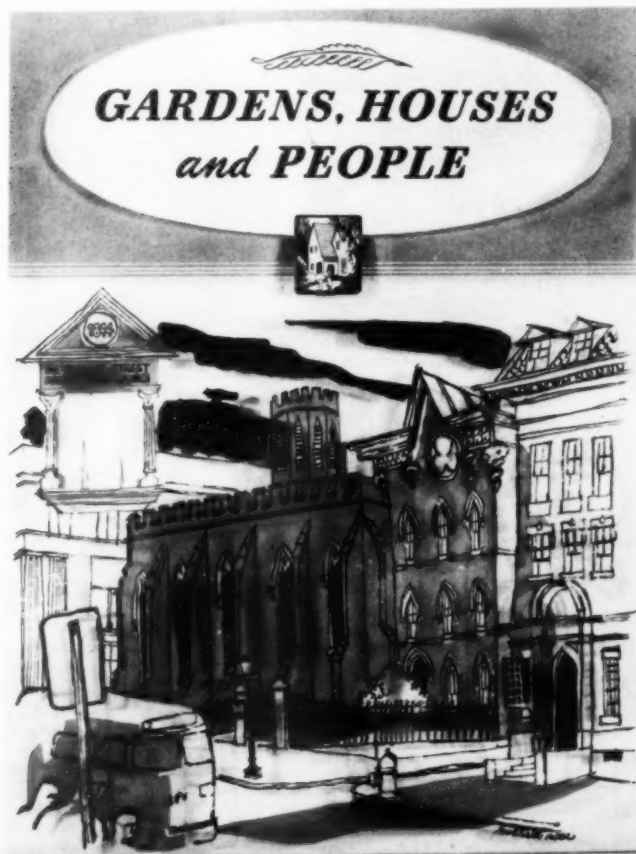
Coupled with his work as an artist is experience with an art studio and a term as assistant to the Ad manager of a western Maryland public utility company. He is now handling layouts and art direction for The Bewhoff-Blumberg Advertising Agency.



The Courtyard



the MAY company





# Water Color Set only \$2.75

- ✓ 14 extra large square plastic pans • lacquered metal box
  - ✓ transparent • brilliant • semi-moist • freely intermiscible
  - ✓ dependable • perfect for comps and finished art
- Your dealer has it. Ask him for other fine Talens' products



## AD 1964

(Continued from page 48)

There is something else that bothers me even more. It is the attitude of young people toward advertising, television and allied forms of work. It evidences a low regard for our business as a reputable profession. We have failed to do a good teaching job.

Because of the very public nature of our business, a few hucksters have hurt advertising more than the shysters have hurt their fellow lawyers. More than the quacks have hurt the medical profession.

Now I do not believe that artists and art directors have much to do with puffing up this cloud that occasionally passes over our business, although all of us can be touched by its shadow. There are several reasons.

First, I believe that most of you are idealists by nature and perfectionists by practice. And I hope that art directors will always be the custodians of idealism in our kind of work.

Second, art directors have done much to lift the level of education and opinion in the schools that furnish our young people. The majority of art director clubs are now working with the schools and colleges in their communities to make courses of instruction more practical and less wasteful.

Your National Society governing body considers its educational review a number one project. Guy Fry of Philadelphia has made a preliminary report on this subject and further work is being done.

There is no national system, and few good state systems, for accrediting art schools and art departments. Perhaps by 1964 there will be a change for the better. There will be if all of you contribute. I hope none of you will turn down an opportunity to speak for or otherwise aid a reputable educational group. You'll find it's a two way experience. In fact you may get more than you give.

Regardless of the nervous strain, you'll develop fewer ulcers teaching students than in trying to teach grown-up clients.

The National Society is developing a speakers bureau that has already furnished spokesmen for appearances at colleges and before advertising groups. Detroit has done the same thing and I hope all art director clubs will make the same contributions toward a better understanding of our business.

Finally, I'd like to mention something that may fall more in the realm of per-

(Continued on page 52)

### IN LOS ANGELES

We offer you the services of a group of the finest advertising artists in Los Angeles and New York.

**FRED KOPP**

west coast representative  
of Charles E. Cooper, Inc., n. y.

ADVERTISING ART

DUNKIRK 9-3118  
301 S. HARVARD BLVD.  
LOS ANGELES, CALIFORNIA

fk

### GEORGE

**SAM BIRJTAN**

designer creates • produces • direct mail  
publications • catalogs • longacre 4-7257  
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*Versatility!*

- RELIGIOUS ART
- DESIGN
- ADV. ART & COPY
- WASH, OIL, LINE



V.M. LEGGATE

*Charles E. Cooper, Inc.*

who will do it? how much will it cost? Will it be OK?

Will I get it on time?



## solve ALL your lettering problems with *Fotolines*

Now, for the first time in Detroit—the answer to the art director's prayer. A wide choice of lettering faces designed by the country's top lettering artists. A variety and quality suitable for leading national accounts, yet priced well within the means of the smallest budget-conscious job. Plus the fact that you know exactly what you're getting, and you get it faster. Call us for further details and a copy of the catalog showing a complete selection of styles.

*Fotolines* **PROCESS LETTERING**

**FLEXITYPE CORP. • 457 W. FORT ST. • DETROIT 26 • WOODWARD 3-4929**

*Fotolines • Modifications • Perspectives • Outlining • Reprostats*

cle clark  
photography

12313 HAMILTON AVENUE  
HIGHLAND PARK 3, MICHIGAN

CCA

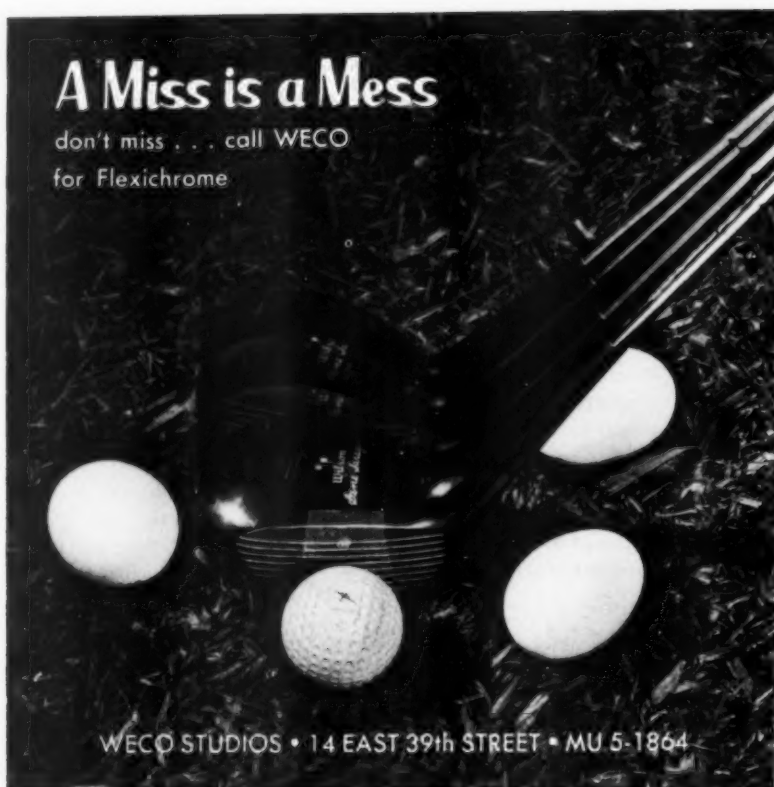
**CARL CHALFANT ASSOCIATES**

★ ADVERTISING ART ★

1010 DONOVAN BLDG., DETROIT 1, MICH.  
TELEPHONE WOODWARD 2-3171 & 3172

## A Miss is a Mess

don't miss . . . call WECO  
for Flexichrome



WECO STUDIOS • 14 EAST 39th STREET • MU 5-1864

sure, we make good

**Photographs**

but our **IDEAS**  
are terrific. **!**

**Michael Honos TR 3-6675**

2832 east grand blvd., detroit 11

**RALPH TORNBERG INC.**

*advertising photography*

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Pictorial, mechanical, black and  
white or color for any purpose.

- ★ MECHANICALS
- ★ COLOR SEPERATIONS
- ★ STUDIO SERVICE

Phone: JUDson 2-0774 ★

**LESLIE F. MARTIN**

25 W. 45 Street, New York.

## AD 1964

(Continued from page 50)

sonal speculation or theory. It seems to me that each art director club has a character of its own. There should be a method of expression for that character.

The happiest clubs are those that have particular project, a specialty that gives the group an identity.

It is certainly not a new idea to say that Detroit could specialize in an automobile advertising show. I would go further and say that Detroit could become the recorders of progress made in transportation design, publicity and advertising.

It's worth thinking about. By 1964 Detroit could be giving the world's most treasured awards in that field. An award from Detroit could be as highly valued in a West Coast studio as was the New York medal won by a Texas department store for its newspaper advertising.

In this area the local club could ride over regional differences and prejudices, can direct to its own credit an association of ideas already in the public mind.

## Survey Report

(Continued from page 47)

Sound drawing background (30)

Appreciation of cultural values (16)

### 3. What recommendations would you make to overcome this lack in training?

Have schools bring in teachers from the professional field (51)

Have schools teach humanities and liberal arts; music, poetry, psychology (16)

Have schools stress training in production methods (24)

Have schools establish on-the-job-training or apprentice students to art studios or agencies (34)

Have schools include more drawing in their curriculum (23)

Have schools screen applicants to eliminate time-wasters (12)

Have schools include a course in merchandising, business management, copy-writing (42)

Promote training at high school level  
Have NSAD sponsor ideal curriculum (9)

Have local art director clubs participate in the following ways:

Semi-annual forum between professionals and teachers (10)

Industry to loan artists and art di-

(Continued on page 54)

# ARIK NEPO

**a name to remember —**

... an important addition to our staff ... His recent photographs for: Chrysler ... Cutex ... Dan River ... Goodyear Airfoam ... Mercury ... Parliament Cigarettes ... Shulton ... Woodbury ...

**pagano**  
INCORPORATED

206 EAST 65TH ST., NEW YORK 21, N. Y. TE 8-3300

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- DYE TRANSFER
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*"for  
progress  
in color"*

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*From lens ...  
... to brush*

COMPLETE *Flexichrome* SERVICE

FROM YOUR

- LAYOUT
- NEGATIVE
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**MASON STUDIO**

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Give us  
a  
ring



Tr. 56480

ART FOR ADVERTISERS

**GILCHRIST,  
OSLER  
& CO.**

307 CURTIS BLDG.  
DETROIT

## Survey Report

(Continued from page 52)

rectors to teach worthy, advanced students (6)

Encourage field trips from school to agencies (12)

Set up a board of review to pass on students works periodically (2)

Arrange for lectures by agency executives and ADs (7)

Encourage industry to give scholarships for post-graduate work for especially talented and worthy students (3)

### Schools constantly changing

Most of the answers to the question concerning the quality of art schools were qualified by the statement that *none* were producing a first-class product but that the ones coming closest to doing so were as listed. In forming any opinion concerning the schools selected as supplying an art product *most* able to fill the requirements imposed by industry one should keep in mind that changes occur in the curriculum and personnel of schools the same as changes occur in industry. A strong school of a year ago may be, within a year or two, a weaker school as compared to one that has made great strides in improvement of standards of teaching. It is our hope, of course, that all art schools will consider the information disclosed by the survey as a means of self-improvement.

If the suggestions for such improvement seem too challenging to a normal curriculum it should be noted that there are recommendations for the development of pre-art school training by stronger courses in the secondary schools. Ways and means are also suggested for a "finishing" of art students by means of post-graduate work inspired by, and in some cases provided by, industry; the thought being that, in a sense, industry today has to suffer along with an unqualified art student and should be happy to co-operate in a plan that would provide more training while the student is still in school.

Many excellent and sound recommendations have been made and ways are now being developed to bring them into a position where they can be made useful to the combined forces of industry, education and the potential art product.

Much information concerning the activities of the affiliate clubs in relation to local educational efforts was obtained by the survey and this data will be made available to all clubs in the hope that similar activities might be initiated elsewhere.

Progress reports will be made from time to time in this publication and a more detailed analysis of the findings of the survey will soon appear.

X15244... one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



**Enchant 'em!**

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**DALLAS**  
2704 Cedar Springs  
Lakewood 2725

**DETROIT**  
2241 Book Building  
Woodward 1-0746

**LOS ANGELES**  
1627 S. Broadway  
Richmond 7-0234

**MINNEAPOLIS**  
122 South Sixth St.  
Main 2331

**PITTSBURGH**  
713 Penn Avenue  
Court 1-6489

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**SAN FRANCISCO**  
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FOR EVERY AGENCY  
OR AD DEPARTMENT

Doubles and triples output of artist in making layouts and finishes. Scales accurately.

USED BY ART DEPTS. OF ALL SIZES

BLOW-UP...

REDUCE...

SWIPE...

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**LACEY LUCI**  
The little Wonder Worker  
in your Art Department  
PROJECTS THROUGH  
DRAWING SURFACE

1. Trace Copy
2. Trace Objects
3. Transparencies
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100% Enlargement and  
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VIEWING AREA: 18"x24"



SEE YOUR  
LOCAL DEALER  
Write for Free  
Catalog 47

**MERRITT LACEY CORP.**

31 CENTRAL AVE. NEWARK 2 N.J.



## what's new

**GRAPHIC REPRODUCTION MATERIALS.** A. I. Friedman, artists' materials, 20 E. 49 Street, N.Y.C. 17, offer free their new catalog describing and illustrating their line of materials for graphic reproduction, air brushes, projection equipment, pens, pencils, retouching materials. Other catalogs showing their complete line will follow.

**ART SUPPLY CATALOG.** The first major catalog of the Lewis Artist Supply Company of Detroit is ready for distribution. The 144-page handbook is fully illustrated and has descriptive information and prices. Locator-index on the front. To obtain copies write on company stationery. Address is 6408 Woodward Avenue, Detroit 2.

**SPECIMEN SHEETS.** Ludlow Typograph Company has issued showings of several new type faces they offer: Admiral Script, Tempo Black Condensed, Record Gothic Condensed, Bodoni Bold Condensed, Record Gothic, Stubby Arrowheads. Write to the company at 2032 Clybourne Avenue, Chicago, for samples.

**AVANT-GARDE CINEMA.** Films exploring the world of color and abstract images and delving into the world of the unconscious may be rented from Cinema 16, 175 Lexington Avenue, New York 16. These experimental films are for 16 mm sound projectors.

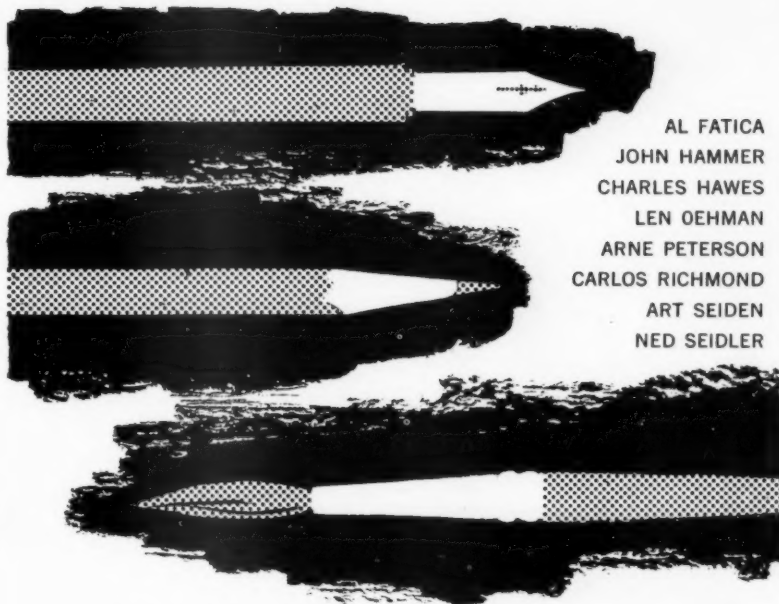
## editorial

(Continued from page 5)

role in the sales or management team: Local shows are aided and the importance and national character of the annual NSAD award is being developed.

To ever raise the professional achievement level of its members: Travelling slide shows and exchange of speakers via the NSAD Speakers Bureau. Support of AD&SN enables it to report the entire art professional field, to air and discuss the various problems as they arise and to promote the best interests of art directors and the entire field in its diverse relationships with other groups in industry, advertising and government.

To generate and perpetuate good fellowship among all art directors: Understanding grows through contact, and the national officers spent a busy year visiting most of the member clubs. Interchange of club bulletins and speakers and visiting other club meetings and shows is helping weld the profession into a unit that can and will use its growing muscles to work for the betterment of the profession.



AL FATICA  
JOHN HAMMER  
CHARLES HAWES  
LEN OEHRMAN  
ARNE PETERSON  
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ART SEIDEN  
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DR. PH. MARTIN'S  
RADIANT CONCENTRATED COLORS In 28  
exclusively formulated for colors  
designer, perfect for pen,  
illustrator, brush, or airbrush.  
artist  
Dealers write —  
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**COLOR**  
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Largest file of stock color for every purpose  
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# distinctive automotive art



Studios  
2306 GUARDIAN BLDG.  
DETROIT, W. 5-0566

## trade talk

### ART DIRECTION ATLANTA: Howard Schriner, Jr., elected

VP, Burke Dowling Adams Inc. . . . CHICAGO: AD James F. Beird to Henri, Hurst & McDonald . . . Len Rubenstein from Henry M. Hempstead to creative staff of Clinton E. Frank Advertising . . . Byron C. Drachman, formerly at Leo Burnett Co., now AD at John W. Shaw Advertising . . . CLEVELAND: Stan Wood to AD and head of art department at Merrick Lithograph Co.; was with Forbes Lithograph . . . HARTFORD: Norman R. Singleton, merchandise director and John Milne Boothroyd, AD, named VPs of Graceman Advertising . . . NEW YORK: Kevin T. McNally, previously at McCann-Erickson, now AD at Grey Advertising . . . Charles Adorney joined Bryan Houston as AD; was with Griswold-Eshleman, Cleveland . . . Robert Metz, formerly AD and AM, Rusks Fifth Ave., now head of the fashion adv. dept., Maxwell Advertising . . . Formerly with Grey Adv., Bernard Gilwit is now AD, Robert W. Orr & Associates . . . Ralph S. Cavan is AD at John Mather Lupton; was in Milwaukee with Slater-Rost Studios . . . Ralph W. Quiksell named AD, George F. Walsh Advertising, Vineland, N. J. . . . Peter Fink will direct advertising and public relations at Lanvin-Parfums, Inc. . . . James B. Atkins from Compton Adv. to Leber & Katz as asst. AD . . . Merle Armittage to AD of Tempo and Bold . . . Will Knudson, AD at Smith, Hagel & Snyder, named VP . . . Kurnit-Geller Associates, 505 Fifth Avenue, has been formed by Norman Geller, president and creative director, and Shepard Kurnit, executive art director. Plans are to expand their facilities to service ad field . . . SAN FRANCISCO: AD Philip Heyman upped to vice-president in charge of visual media, Theodore H. Segall . . .

### ART & DESIGN Pace Design Studios,

Inc., to 185 N. Wabash Ave. . . . DETROIT: Fitzgerald, Cavillo & Slotkin Studios Inc. took larger space on the 10th floor of the Stephenson Bld. . . . "Art Trick" winner for April in Palette Patter (Lewis Art Supply) was Anne Labotski of Detroit. She advocated use of soap to keep tempera or show card color covering paper with smooth finish and to prevent crawling . . . LOS ANGELES: Fred Kopp Advertising Art moved to 3107 Beverly Blvd. . . . LOUISVILLE: Art Services Inc. associated with Century Studio, 1234 S. Third St., elected George A. Gottschalk president . . . NEW YORK: Paste-Ups Unlimited moved from 140 W. 57 St. to larger quarters at 200 W. 58. CO 5-8688 . . . H. C. Sanford Associates now at 343 Lexington Ave. Same phone . . . Illustrators Al Buell and Leon Gregori are being represented by Robert



## PRODUCTS FOR THE ADVERTISING ARTIST

### New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?

Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical?

— write for free sample.

No. 133—24" x 5 yds. \$4.00 roll  
No. 134—24" x 20 yds. 12.00 roll



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Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizers paper. Each sheet is divided into 12 perforated sections that have preprinted areas for video and audio continuity. A real time saver! \$3.50 each \$38.50 Doz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.



ARTHUR BROWN & BRO  
2 WEST 26th STREET NEW YORK

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WEBER

## DESIGNERS' MAT WATER COLORS

Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in ¾-oz. glass jars. (White also in 2-oz. jars.)

At your regular artist-materials dealer

Write for color card and catalog to

**F. WEBER CO.**

Manufacturing Artists' Colormen since 1853

OIL • WATER • TEMPERA • PASTEL

Main office and factory

1220 Buttonwood St.

PHILADELPHIA 23, PENNA.

Gordon . . . **United Artist Materials Co.** moved to larger offices at 32 W. 53 St. It will be a combination wholesale, **Sid Finkelstein**, retail, **Phil Lacey**, and warehouse. Owner is **Jules Rosen** . . . **Penthouse Studios** announces the following changes in personnel **Howard Pashaw** and **Monroe Carrington** are sales representatives, **Al Brown** promoted from sales rep to sales mgr., **Joe Alcock** named AD and PM . . . **John W. Condit** and **Pat Condit** have opened a new studio at 108 W. 44 St. Specializes in mechanicals. CI 5-6653 . . . **Stacy C. Mathas** to president of **Dick Chenault Inc.** under a partnership arrangement. **Mrs. Juliette Chenault** is secretary-treasurer . . . **Arnold Bank** will be in London for several months as a lecturer on the typographical arts at the Royal College of Art. He has been granted a Fulbright Fellowship . . . **Aaron Burns**, design and creative typography specialist, is now associated with The Composing Room . . . **Lockwood Agency, Inc.** appointed **John T. Topp** president and **Richard Schwartz** associate AD . . . **Don Komisarow**, president of **Visual Promotions**, announces a new service for creation and production of mailing pieces, inserts, catalogues, etc. Visual has branches in Chicago and San Francisco . . . **Harry Enfield** joined **Philip Greenhow Advertising Art Studio** as director for promotion . . . Specimens of Hand Lettering designed by **Jack Lappert** are available from 11 East 44 St., MU 2-0379 . . . **Sascha Maurer**, who conducts a summer art school in Gaylordsville, Conn., has received the H. P. Bissell Award for a watercolor portrait, "The Old Woodsman," at the 5th Annual New England Exhibition of the Silvermine Guild of Artists, Norwalk, Conn. . . . **Alan Redfield Associates**, artists' reps, have relocated at 201 E. 56 St. . . . **Lou Minott**, letterer, **Martin Montag**, designer, **Donald Smolen**, illustrator, and **Simon Wolf** consulting art director, have moved to larger offices at 201 E. 56 St. . . . In the May 14 Wall Street Journal Y & R's art department, all 60 of them, are pictured in a gift photograph presented to AD **Fred Sergeant** on his 20th anniversary with the agency . . . PHILADELPHIA: **Jesse R. Falini**, previously assistant AD, **Ladies' Home Journal**, to art staff, **Arndt, Preston, Chapin, Lamb & Keen** . . . **Jack Glenn** from the art art department, **Ward Whelock Co.**, to **McKee & Albright Inc.** art staff . . .

#### AGENCIES

BOSTON: **Maguire Advertising** to **Steinert Hall**, 162 Boylston St.

. . . CANTON (OHIO): **Rex Farrell Inc.** to 2817 3rd St., N.W. . . . CLAYTON (MO.): **Ridgway Advertising** to **Brown Bldg.**, 8008 Carondelet Ave. . . . CHICAGO: **Sherman & Marquette Inc.** has become known as **Wherry, Baker & Tilden, Inc.** No change in location nor personnel . . . **Ladd, Southward**.

"If you'd like to take a gander at some fine advertising art-

have one of our representatives call and personally show you the many talents we have to offer."



**FITZGERALD, CALVILLO AND SLOTKIN STUDIOS, INC.**

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EXTERIORS  
photographs**

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**JACK CALDERWOOD**

EKTACHROME RETOUCHING

*helen Gee*

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**A**rtists  
going **B**IG in  
**B**oston

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COmmonwealth 6-7560

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Now you can transform black & white illustrations, stock photos or other material to full color flexichrome prints...get the exact color...no retakes necessary.

L. ZOREF, Associate

Performing flexichrome magic is but one of the many miracles in color craftsmanship. Kurshan & Lang color services include:

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## trade talk

Gordon & Donald, Inc. to 300 N. Washington St. . . . Dade B. Epstein Advertising Associates to 22 W. Monroe St. . . . Walter Sherwood Adv. to 666 Lake Shore Drive . . . Lester L. Jacobs Inc. moved to 549 W. Randolph St. . . . DALLAS: Taylor-Norsworthy Inc. now at the Trinity Universal Bldg. . . . FORT WAYNE (IND.): Willis S. Martin Advertising to 535 W. Wayne St. . . . HOLLYWOOD: David J. Mahoney Inc. opened a branch at 650 N. Bronson St. . . . HOUSTON: McCann-Erickson has merged with Wilkinson, Schwietz & Tips Inc. Principals continue with the new agency which will be under the name of McCann-Erickson . . . LOS ANGELES: J. P. Shelley & Associates to 6399 Wilshire Blvd. . . . Benet Hannau & Assoc. now at 1011 Park Ave., San Jose . . . C. Church More & Co. moved from L. A. to 151 Pamela Road, Monrovia . . . NEW YORK: The New York office of Sherman & Marquette Inc. is now the newly organized Bryan Houston, Inc. Location and personnel is the same . . . Joseph T. Sloane opened an advertising counseling service . . . French & Preston moved to 500 Fifth Ave. . . . Roy S. Durstine now at 655 Madison Ave. . . . A. D. Adams to 562 Fifth Avenue . . . Melrick Landen Associates moved to 6 E. 39 St. . . . S. Frederick Auerbach Co. to 19 W. 44th St. . . . Cowan & Dengler moved to 17 E 45 St. . . . Rae Fuller & Co. Inc. and John J. McNevin Assoc. have merged at the Rae, Fuller offices at 114 E. 32 St. . . . PHOENIX: Moran Advertising, Tucson, opened an office at 213 N. 1st Ave. . . . RICHMOND: Lindsey & Co. moved to larger quarters in the Hotchkiss Bldg. . . . SOUTH BEND (IND.): Lincoln J. Carter Advertising to The Tower Bldg., 216 W. Washington St. . . . WASHINGTON: William D. Murdock moved to larger offices in the Warner Bldg. . . .

**ADVERTISING PROMOTION** W. P. Durbin now AM of Electromotive Division of General Motors, LaGrange, Ill. . . . Howard W. Rabb from AM, Armour Fertilizer Works, to AM, Alabama Flour Mills, Decatur, Ala. . . . Harris L. Behlert to SPM, Toledo Division, Ottawa River Paper Co. . . . J. E. Jamison upped to manager of display and exhibit department, general sales office, Ford Motor Co. . . . Richard McQueen from director of advertising and promotion, Magnecord, Inc., Chicago, to National Co., Malden, Mass., as ad and promotion mgr. . . . Automatic Control Co., St. Paul, appointed John Burton Clark ad manager; was with Campbell-Mithun . . . Lee E. Clancy has succeeded Richard J. Slerk as AM and SPM, Ironite Inc., Mt. Clemens, Mich. He was with Murray Corp. of America. Slerk has joined the promotion dept. of Whirlpool Corp. . . . John L. Bricker to VP in charge of



Bodoni, Century, Futura —

*It's not only the type face . . . but the way it's handled*

**IMPERIAL AD SERVICE**

typographers

37 W. 47th St., N. Y. 36 JU 6-1437 8-9

## ILLUSTRATIONS

**WALLACE SAATY**

Circle 7-3900

WELLINGTON HOTEL  
7th AVE. and 33rd St. N.Y. 19



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artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for **The International Cutawl - Balopecticon.**

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Art Direct



advertising and merchandising, E. J. Brach & Sons, Chicago . . . **William H. Brown** to mgr. of ad and promotion dept., National Vulcanized Fibre Co., Wilmington . . . **Richard Lockman** upped to VP in charge of advertising and sales promotion, Bourjois Inc. and Barbara Gould Inc. . . . **Smith-Lee Co.**, Oneida, N. Y. named **Alfred W. Bollinger** AM and SPM . . . **William A. MacDonough** now general manager of distribution and merchandising, Avco Mfg. Corp. . . . **Walter Hartig** to AM, Hoffman Beverage Co., Newark . . . **Barclay Mfg. Co.** appointed **Leonard Cole** AM; was head of creative activities, Metropolitan Advertising . . . **Robert B. Downey** is merchandising and ad director, Waring Products Corp., subsidiary of Claude Neon, Inc. . . . **Beth Morgan**, formerly with Best & Co., is SPM, McCutcheon's, New York . . . **Benrus Watch Co.**, New York, appointed **Joseph S. Seroka** SPM . . . **George S. Chappars** named director of adv. and public relations, Robertshaw-Fulton Controls Co. . . . **American Oil Co.** named **George M. Glazier** AM and SPM . . . **Dudley E. Sander-**son upped to VP and director of adv. and merchandising of Oneida Ltd. . . . **James H. Cobb** to director of advertising, American Airlines, succeeding **James Dearborn**, who is now director of sales programming . . . **H. George Harris** formerly with Michelin Tire Co. to AM and SPM, Webster Rubber Div., McCandless Corp., New York . . . **Vitamin Corp.** of America, Newark, appointed **Martin Himmel** ad director; he was VP of the Canadian subsidiary . . . **Robert J. Pike** to AM, Air Associates, Inc. . . . **Donald E. Anderson** now assistant SPM, Buchanan Electrical Products Corp., Hillside, N. J. . . . **Jeraldine Cooper** to Natlynn Juniors as ad and publicity director . . . **J. Martin Pond Jr.** to Mary Jane Inc. and Scout-Tex, Inc. as ad and promotion director . . . **James Chetwood Beatty** is director of adv., sales promotion and public relations, United World Films . . . **Henry A. Laughlin Jr.** to VP of Harold Cabot & Co., Inc., Boston . . . **A. Reginald Farmer**, from the Canadian office of Cluett, Peabody & Co., to New York office as promotion mgr. . . . **Margot Mallary**, ad and publicity director, Cole of California, won awards in the annual Francis Holmes Achievements Awards in direct mail and publicity . . . **Richard E. Coffey**, formerly ad promotion mgr., Fortune mag, to Life as general promotion manager. He replaces **William H. Scherman** who joins the promotion dept. of the new sports mag. Other changes at Life are **Jack V. Sheehan** to West Coast AM and **William G. Erickson Jr.** to Midwest AM . . .

**CAMPAIGNS** Fall-line promotion for **Manhattan Shirt** will be biggest ever with 2 and 4 colors in magazines to push new Fall shades . . . **Mac Shore** blouses, via Daniel & Charles, N. Y.,

## Wanted GREETING CARD Artist

National Detroit Publishers, a leader in the field of personal Christmas Card manufacturing for twenty years has an opening for a fully trained greeting card artist • *This is a steady full time salaried position with the opportunity to advance to art director* • Apply by letter stating your background and submit samples of your published work.

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continuities / comic strips / light illustrations  
spots / comic books / booklets / tv story boards

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**TRANSTIK**

TRADE MARK  
*Lettering Alphabets*

Printed on Acetate Sheets  
with Adhesive Backing

**EASY · FAST · LOW COST**

Shown below are only a few of over  
60 Up-to-Date Lettering Styles

*Compose Your Own  
Hand Lettering*

102 L. Case 202 Caps

**Compose your own  
HAND LETTERING**

119 L. Case 219 Caps

**Compose your own  
HAND LETTERING**

124 L. Case 224 Caps

*Compose your own  
Hand Lettering*

120 L. Case 220 Caps

**Compose Your Own  
Hand Lettering**

107 L. Case 207 Caps

**Compose your own  
HAND LETTERING**

123 L. Case 223 Caps

For **FREE 16-page**  
Specimen Booklet,  
See your dealer,  
or write direct.

**\$1.50 EACH SHEET**  
On orders for less  
than \$3.00 there  
is a 25¢ handling  
charge

**TRANSTIK**

*Lettering Alphabets*

305 E. 45TH ST. NEW YORK 17

is upping its Fall campaign . . . **Plymouth Motor Corp.**, which has slipped out of the big three, is planning its first national dealer co-op drive, via N. W. Ayer & Son . . . **Proctor & Gamble** is testing a new automatic washer detergent, Dash will be handled through Compton Advertising . . . Year-round **Tea Council** drive gets budget boost of 33% for spot TV . . . **General Mills** is pushing new Trix, fruit flavored and fruit-colored cereal. Agency is Tatham-Laird . . . **Toni** (div. of Gillette) is introducing a lipstick, Viv, and is spending \$5,000,000 to tell the world "Never before a lipstick so red" . . . **Campbell Soup** has realigned its agencies as follows: Soups to BBD&O; tomato juice, ketchup, and special campaign to Leo Burnett; Franco-American line to HOBM, and V-8, FR-8, and pork and beans to Needham, Louis & Brorby . . . **Filter Tip King Sano** is being heavily promoted to health conscious cigarette smokers . . . Heavy ad drive will back up **Pabst Brewing Co.** new canned cola drink . . . Transportation companies and travel agents are watching **Pan American World Airways** installment travel plan . . . Perhaps beer advertisers have made weight conscious people sugar conscious. In any case, **American Sugar Refining Co.** is running newspaper and magazine ads on "Stay Slim and Trim" diet . . . summer popularity of quinine water as a mix is stimulating more gin advertising . . . **Chun King Sales** (packaged foods) using \$1,500,000 drive . . . other big drives now being pushed by **Lipton Tea** (coolest drink under the sun), **Jell-O Pudding** and **Pie Filling**, **Pabco** (roofing and siding materials), **Levolor Lorentzen** (venetian blinds), and **Universal Pictures** . . . Krene, vinyl film and sheeting, being pushed by **Bakelite Co.** via Pokrass & Gauss and J. M. Mathes . . . **Carling Brewings** \$2,000,000 tops 1953 ad budget by 50% . . . **William Carter Co.** (underwear) is upping Fall and winter ad schedule due to recent sales pick-up . . . **Calso (California Oil Co.)** is being promoted for dealers from Maine to Virginia . . . and **Richfield Ethyl** is being promoted for West Coast drivers . . . **Seagram Distillers Corp.** is pushing Seabreeze Ancient Bottle gin . . . Part of **Armour & Co.'s** \$10,000,000 ad budget was allocated to three agencies recently. Dividing about 40% of the total are Henri, Hurst & McDonald Inc. (canned meat and pet food); Tatham-Laird Inc. (sausage, ham, bacon, smoked meats); John W. Shaw (dairy, poultry, margarine, frosted meat) . . . **Jell-Well Dessert Co.**, division of Salem Commodities (Safeway Stores) is pushing new instant pudding via Erwin, Wasey & Co., Los Angeles . . . **Anderson & Cairns** is running 2-column 200-line ads weekly about "the people who are working on behalf of its clients" . . . Half of **Toy Guidance Council's** \$1,300,000 budget is going to TV . . . **Dr. Brown's Col-Ray** tonic stepping up drive for recognition . . .

## Tech Photolabs

Quality

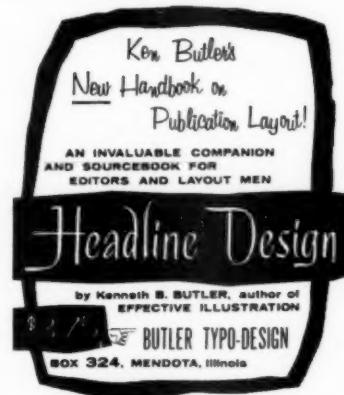
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Save time  
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**Murray Hill 3-5052**

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Quality Art Materials



**A. J. Friedman Inc.**  
East 49 St., New York 17  
Laza 9-5400

**PHOTOGRAPHY** Eastman Kodak has offered 27 fellowships to educational institutions, 18 in chemistry, 5 in chemical engineering and 4 in physics . . . **Mark Wile**, who has been working on documentaries in Europe, has joined **Charles Diamond** to form **Diamond-Wile Studios**, 748 Lexington Avenue, New York. PL 5-8954. Wile specializes in fashion and advertising illustration and Diamond is a specialist in industrial photography . . . **Bebell & Bebell Color Labs.** is now at 108 W. 24 St., Brooklyn . . . **Helen B. Post**, who reps **Ben de Brocke**, **Dan Coleman** and **Corry**, has added food photographer **John McSherry** to her list . . . **National Scholastic Press Association** and **Eastman Kodak** have sponsored the National High School Photographic Awards Competition for 1954. The contest is sponsored each year, 265 prizes valued at \$4,500 were awarded . . . **Sydney Schonbrunn**, formerly of Los Angeles and Philadelphia, is back in New York with **Schonbrunn & Ives**, Commercial photography, 670 Lexington Ave. PL 5-4945 . . . **Arik Nepo**, formerly with French and British Vogue, is with **Pagano Inc.** . . . **Carter Jones**, photographer now being represented by **Scope Art** . . . **Norman Lerner** has joined **The Browning Studio**, 150 E. 40 St., MU 5-0240, as sales rep . . . **Ben Rawlins**, is now with **Kranzton Studio, Inc.**, Evanston, as part owner . . . **F. A. Russo** feted **Sam Chiarizio** on completion of 25 years of service. He is in the photo copying department at **Russo Photographic Service**, New York . . . **Harry C. Decker** announces the following additions to his staff: **George M. Eckhardt**, formerly with **American Weekly**, and **Nicholas Muray**. Decker has added a die transfer service and copying of art work . . .

**TELEVISION** **Warren Steibel** named assistant manager of advertising and promotion, NBC film division, New York . . . **Hal Mathews** from N. W. Ayer & Son to Y & R, TV commercial dept. . . **John Sutherland Productions**, TV films to 404 Fourth Ave., New York . . . **John M. Price** to TV staff of radio-TV dept., N. W. Ayer & Son, NYC . . . **Norman Blackburn** to executive director, Hollywood office, **Screen Gems, Inc.** . . .

**MEDIA** **H. L. Hunt** will turn his **Facts Forum News** into a national magazine . . . **Pipe Line Industry**, a new business magazine, will be published by Gulf Publishing Co., Houston, this month. Editorial director is **Warren L. Baker**. Mag. will cover construction, operations and maintenance subjects . . . **World**, an international political and business monthly, has suspended publication . . .

Client: American Jewish Committee  
Art Director: Nat Schram



photography by...

**EASTERN STUDIOS**

120 W. 50th St., New York, N. Y. PL 7-5090

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GRUMBACHER GAMMA RANGE NEUTRAL RETOUCH GRAYS are graduated in 6 steps of gray with an equal degree of contrast between each step. Gray #1 is the lightest value . . . Gray #6 is the darkest value. The neutral character of these grays permits their use for both cool and warm tones. Especially formulated and ground for use in the air brush, brush or pen, these grays dry matt and lay evenly on either matt or glossy photographic surfaces or upon drawing paper without chipping or cracking.

GRUMBACHER GAMMA WHITE is a **white** white. This white is very opaque and covers perfectly with a single application. It forms a sharp, clean edge when used for silhouetting, cleaning up ink line drawings, lettering, etc.

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In Tubes  
Size VI  
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1 oz. 4 oz.

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CIRCLE 6-6350

Exceptional

**FLEXICHROMES**

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REPRODUCTION PRINTS  
DYE TRANSFERS  
DYE STATS

Ektachrome Processing  
and Duplicating Service

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PLaza 1-0655

Mr.



is Amused

He chuckles at the astonishment expressed by a skeptical client. "Delivery by Monday" was the promise and thus it was. Promises and performance are articles of faith to Mr. S, who observes both with reverence.



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sized to fit your layout at*

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**PRODUCTION** Eldon Rohrsen, Tatham-Laird, elected president of Advertising Agency Production Men's Club of Chicago . . . Bayless-Kerr Co., Cleveland, appointed Ted R. Gymer PM . . . **Sam Himmelfarb & Associates**, Chicago display producer, moved to 2500 W. 21 St. . . **Robert H. McCullough** from Don Allen & Associates to production staff Cole & Weber, Portland, Ore. . . **Winfield S. Hatch**, formerly with Sullivan, Stauffer, Colwell & Bayles, New York, is PM at Harold M. Mitchell, Inc. . . An illustrated bulletin by **Freedman Cut-Outs** tells new ways to use cut-outs in direct mail and p.o.p. 34 Hubert St., New York . . . **Joseph Marenus** to PM Friend, Krieger & Rader Inc. . .

**TYPOGRAPHY** Real Typographers, 239 W. 39 St., LA 4-4850, just issued supplements to their catalog showing specimens of odd type faces . . . **Charles E. Schatvet**, president of Guide-Kalkhoff-Burr Inc., elected chairman of New York Employing Printers Association Inc. . . **Metro Typographers** in New York introduced their new line of imported type faces with a direct mail campaign illustrated with humorous, and fictitious, type face. **Chelsea Advertising** handled the mailing piece . . .

**EXHIBITIONS** Associated American Artists Galleries: thru July 16, The Year in Review, selections of outstanding works from one man shows this season; July 19-Aug. 6, Landscapes of America, oil and watercolors; Aug. 9-27, Line and Form, drawings by Fletcher Martin, Sigmund Menkes, George Grosz and others . . . **Museum of Modern Art**: thru the summer, Japanese House, designed by Junzo Yoshimura; thru Aug. 15, Niles Spencer, memorial exhibition; thru Sept. 19, Abstract Japanese Calligraphy; thru Aug. 1, Jacques Lipchitz, sculpture . . .

**DEATHS** Robert Capa, photographer, killed in Indo-China while covering the war for Life. Was associated with Magnum Picture Agency. He covered fighting fronts in Spain, China, Sicily, Italy, Normandy, Germany and Indo-China. Capa was born in 1913 . . . **Werner Bischoff**, a photographer associated with Capa at Magnum, was killed the same week (May) in Peru in an automobile accident . . . **John E. Holmes**, 66, former general manager of Boston Artists Guild and assistant art director of the Grand Central Gallery . . . **John C. Hensel**, 94 year old artist and sculptor . . . **Mr. Roselle Osk**, etcher and painter, whose works are in the Library of Congress and in many museums . . . **Everett Currier**, publisher and typography expert, was also a composer of religious music. Founded Currier Press. He was active in American Institute of Graphic Arts, Art Directors Club, and other organizations.

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## news

(Continued from page 27)

### Photographer Parkinson here from England

Norman Parkinson, English artist-photographer, is temporarily in New York doing advertising photography at Photography Place, where he is a staff member.

Mr. Parkinson is best known for his fashion interpretations which have appeared in Conde Nast publications here and abroad.

### Graphic design seminar poses fundamental questions

The first midwestern Graphic Design Seminar, sponsored by the Society of Typographic Arts in cooperation with The University of Illinois Press, featured group discussions of six questions and informal talks by Maurice English, James Shipley, and Tobias Moss.

The topics thrown open to group discussion were:

"The Business of the Designer" . . . what about speculation? Is there a price standard? A wage standard? Is the designer a businessman?

"Experimental Techniques" . . . What's new? Is there validity in the photogram? the collage, etc.?

"How To Get An Idea" . . . Where do they come from and why?

"Typographic Trends" . . . Is there a style trend today? If so, where are we going? Do traditional rules of typography still apply? Are they changing?

"Relationship of Graphic Design To Other Fields" . . . What do we borrow, what do we give to architecture, painting, industrial design, interior display?

"Responsibility of the Designer" . . . Who does the designer aim to please and persuade? Does he think of esthetics, or merchandising? What, to the designer, are results?

The two day program provided stimulating answers to the questions raised. The full report of the seminar, including talks and discussions, will be published by the University of Illinois Press.

### New photofinishing lab opens

Modernage Custom Darkrooms Inc., a new fine-grain photofinishing laboratory, has opened at 480 Lexington Avenue, New York City. The laboratory, a division of Modernage Photoservices, is equipped to handle both professional and non-professional business.

Continued



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## NEW THIS MONTH

85. **The Modern Renaissance in American Art.** Ralph M. Pearson. Artist-critic presents the work and philosophy of 54 contemporary American artists. Book gives comprehensive illustrations of each artist's work. 300 pages and 188 half-tone illustrations. Indexed. Cloth bound. \$6.50.

86. **Idea 54: The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.

## ANNUALS

69. **Graphic Annual of International Advertising Art 1953-54.** Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.

68. **32nd Annual of Advertising and Editorial Art.** Published for the Art Directors Club of New York. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.

70. **U.S. Camera, 1954.** Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.

41. **Modern Publicity,** edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.

## TYPOGRAPHY, LETTERING

59. **The Studio Book of Alphabets.** 67 complete specimen alphabets some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.

82. **Practical Handbook on Headline Design in Publication Layout.** Kenneth B. Butler. Number two in a series of handbooks aimed to increase the scope of the editor's work. Emphasis is on headline punch. Hundreds of illustrations. Lists pitfalls and urges use of good typography and brevity. \$3.75.

## SWIPE FILES

19. **750 Designs, Borders, Backgrounds, Tints and Patterns.** H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

20. **Idea File.** H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.

50. **5000 Helpful Pictures** of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.

51. **3000 Pictures** of Animals, Reptiles, Fishes and Marine Life. Photographs, prints, and drawings of hundreds of species. \$3.00.

52. **3000 Pictures,** grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.

53. **3000 Photos and Drawings of Birds.** \$3.00.

60. **Picture Encyclopedia.** 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

## PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching.** Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

## TELEVISION

31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

72. **Television Advertising and Production Handbook.** Settel Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

## WINDOW DISPLAY, PACKAGING

67. **Package Design.** Ladislav Sutnar. 545 illustrations with brief running commentary. Emphasizes the force of visual selling, the marketing appeal of the soundly designed package. \$9.75.

## ART

73. **Folk Art of Europe.** Bossert. 72 plates in full color, 16 in half tones illustrating over 1500 examples of design in textiles, tools, furniture, metal work, ceramics, embroideries, rugs. \$17.50.

76. **Survival Through Design.** Richard Neutra. A noted architect's philosophy of architectural design for the more human biological and psychological needs of our times. Advocates for the designer tangible observation instead of abstract speculation. \$5.50.

81. **Mies Van Der Rohe,** Philip C. Johnson. A complete analysis and appreciation of the work of this contemporary architect, including all his own writings. Many photographs with descriptive text, a comprehensive list of works and a complete bibliography make this second edition an authoritative reference. \$7.50 cloth bound; \$3.50 paper bound.

## COPYFITTING

42. **Streamlined Copy-fitting,** by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

## GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

74. **American Slogans, 1952-53.** William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

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— by *Pernod Studios*

### news

Custom finishing of miniature and reflex-camera negatives is the principal function of the new firm. Other services include developing and enlarging sheet-film negatives up to 8 x 10, processing for fine grain and rapid speeds, enlargements to specifications as to cropping and tone value of prints, b & w prints from color transparencies, print toning and mounting, contact printing of individual negatives, copy negative making, and a wide variety of paper surfaces and fine-grain developers. All film is developed by hand and inspected before processing is completed.

Modernage Custom Darkrooms is directed by Ralph Baum, president of Modernage Photoservices.

### PSA hears Colton analyze transparency viewers

Howard C. Colton, head of the Color Product Information Section, Eastman Kodak Company, spoke at a recent meeting of the Photographic Society of America, New York Technical Division. His subject was Light Sources for Viewing Color Transparencies.

By means of demonstrations with slides, an assortment of viewing devices and other apparatus, Mr. Colton provided visual evidence of many important facts of which the average observer is not aware. It was proven, contrary to popular belief, that even minute differences in the wave length composition of apparently similar white light viewers can make significant differences in the appearance of color transparencies.

A number of viewers were shown which, to the audience, appeared to emit the same quality of white light. When, however, identical transparencies were placed in front of these viewers, a tremendous difference in the color transparencies was evident.

In the case of the New Kodak Transparency Viewer, Mr. Colton showed that even the orientation of the component parts can alter the visual effect. In one such viewer, he reversed the order of diffusing and cover glasses. In comparison with the normal arrangement, a significant discrepancy was noted in the appearance of identical color films.

Mr. Colton emphasized the need for standardization of viewing conditions for color films.

### R.O.P. color use increases

The Milwaukee Journal Color Service, at the beginning of its second year, reports 105 newspapers and 14 suppliers subscribe and that it has released 51 weekly color files with 2,690 r.o.p. color pages. About 50 advertisers prepared co-op color ads through the service last spring.

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